SILAS FONG

Extended portfolio 2008-2026

Photography, installation,
moving image, performance
and publications

Works, exhibitions and
ongoing projects



SAD School of Artists Development, 2020

A practice in development

2008-2026

This portfolio follows a developing practice across photography, moving image, installation, performance and publications. It opens with current projects and moves back through earlier work, while keeping ongoing series together and showing the dates of individual chapters. Different methods coexist and return; the sequence does not propose a final medium, theme or destination.

Reading this portfolio

Projects run from their most recent documented year back to earlier work. Ongoing series stay together; chapters and later versions keep their own dates. This is a route through a developing practice, not a ranking of importance. The website offers further images, videos and texts.

Early encounters with strangers, transit and online looking give time and attention a social dimension. Art Map already records professional relationships in 2008. In the following years, memory, paid work, travel and the material form of images produce different ways of organising an encounter. Books, photographs, rooms and instructions each ask something of the viewer.

The School of Artists Development makes professional language, self-presentation and institutional expectations explicit as lessons and products. In SAD Kitchen and Bread Whispers, cooking, learning and hospitality develop within and alongside these concerns. They do not replace the earlier questions: the terms of exchange, the time of labour and the conditions of participation continue to change. Family participation is acknowledged where it is part of the documented encounter.

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Bread Whispers

2023-ongoing | Learning, baking, exchange and performance



Baking performance, Horanggasy Creative Studio, Gwangju, 2023.

Bread Whispers began with baking for my family and grew into a way of learning from others. I approach bakers and food makers, practise the skills they share, and carry those encounters into performances, exchanges and meals. Bread holds the time and labour of this process.

My wife and son have joined some learning visits and shared meals. Their participation belongs to the conditions of the work: care and family life continue alongside travel, residencies and artistic production.

More images and project details

Bread Whispers

Gwangju: learning and evaluation

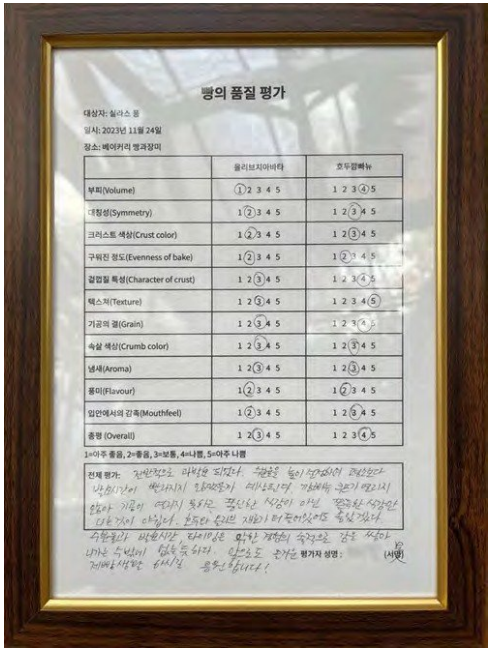
2023 | Bread and Roses / Horanggasy Creative Studio



Bread and Roses, the bakery where I learned in Gwangju.



Self-made certificate, signed by the bakery chef.



Self-made bread-evaluation form, completed and signed by the chef.

At Bread and Roses, I asked to learn ciabatta and campagne. I designed and made the certificate and bread-evaluation form, then asked the bakery chef to sign them. They record an actual exchange of skills; they were not issued by an accredited institution. The learning continued through practice and a baking performance at the residency.

More images and project details

Bread Whispers

Frankfurt: learning across the table

2024 | Städelschule, Frankfurt



Hocine Bouhlou signing my self-made certificate, Frankfurt, 2024.



A record of learning: certificate designed and made by the artist, signed by the teaching chef.

I visited the Städelschule canteen to learn sourdough rye bread from head chef Hocine Bouhlou. He signed a certificate that I designed and made. The document records this particular lesson and relationship; it is not a qualification issued by the art school.

More images and project details

Bread Whispers

An invitation to lunch

Frankfurt | July 2024



With Hocine Bouhlou, my wife and my son at a lunch he prepared, Frankfurt, July 2024.

The lesson continued over a lunch prepared by Hocine Bouhlou, which my wife and son joined. Their presence is part of this exchange of hospitality.

For me, family care and artistic work do not take place in separate worlds. Learning visits depend on shared time and the practical arrangements of travelling together. The bread reaches a table at which I am both an artist learning from a chef and a member of a family.

More images and project details

Bread Whispers

Okinawa: taking the lesson home

2024 | Boulangerie Le Prêt-à-Porter, Naha



With the baker at Le Prêt-à-Porter, Naha.



Self-made certificate, signed by the baker.



My first baguette trial after learning at the bakery.

At a neighbourhood bakery in Naha, I learned to make baguettes. The certificate was again designed and made by me and signed by the baker who taught me. The first independent baking trial matters as much as the document: learning continues through repetition, adjustment and the food that is shared afterwards.

More images and project details

Bread Whispers

Chapter: A Study of Wheat

2026 | Sabujak Residency, Yangpyeong



Sharing bread and jam with local elders, Yangpyeong, 2026. My son joined the gathering.



With Team Farm Tuesday during the residency, Yangpyeong, 2026.

In Yangpyeong, Korean-grown wheat led me towards the people and labour behind ingredients. I joined Team Farm Tuesday through an introduction by chef Hannah Uhm, then shared bread and jam with local elders. My son joined the gathering.

This chapter connects experiments in dough with farming, listening and eating together. Family members appear where they took part in these encounters, rather than as background to an isolated artist's practice.

More images and project details

Bread Whispers

A Study of Wheat: trials in the studio

2026 | A Study of Wheat | Sabujak Residency, Yangpyeong



Windowpane test: dough stretched into a thin membrane.



A baking trial extending beyond the tin, Yangpyeong, 2026.

Repeated trials with Korean-grown wheat, rye and whole wheat led towards a soft sourdough pain de mie, made with the elders' tastes in mind. Stretching the dough into a thin membrane tests its structure. The photographs keep unsuccessful or excessive growth alongside the practised gesture, rather than presenting only a finished loaf.

More images and project details

Bread Whispers

A Study of Wheat: making and sharing

2026 | A Study of Wheat | Sabujak Residency, Yangpyeong



Sharing bread with the elders of Obin-ri, 30 July 2026.



Making jam to accompany the bread.

On 30 July, I shared bread and blueberry jam with the elders of Obin-ri, with my son joining the gathering. Preparing, slicing and passing food make the experiment a shared encounter. The jam and bread are made to be used and eaten; photographs follow the movement from the workbench to the table.

More images and project details

Kitchen Notes: Three Attempts in Gangneung

Three Attempts in Gangneung | 2025 | Daechumoo Fine Art



Food tasting performance, Kitchen Notes, Gangneung, 2025.

Three encounters with two local bakers and a sausage maker became the starting point for Kitchen Notes. I learned techniques, practised them, and brought the relationships into an exhibition through tools, handmade packages, certificates, drawings and food tasting.

Bread and Nürnberger bratwurst appear alongside Hong Kong style egg tarts, which I taught myself to make while living in Korea. The exhibition asks how knowledge and trust are formed outside formal systems of qualification.

More images and project details

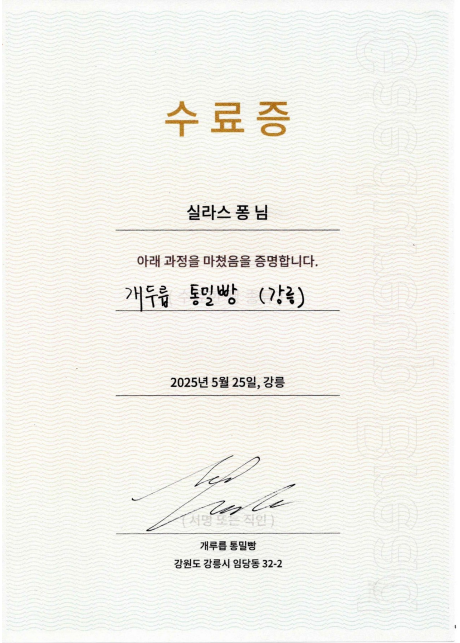
Kitchen Notes: Three Attempts in Gangneung

A document made through a relationship

Kitchen Notes | 2025



A learning visit to a local bakery, Gangneung. My son joined the visit.


수료증

실라스 퐁 님

아래 과정을 마쳤음을 증명합니다.

개두릅 통밀빵 (강릉)

2025년 5월 25일, 강릉

개루름 통밀빵
강원도 강릉시 임당동 32-2

Self-made certificate for learning Gaedureup whole-wheat bread, signed by the baker.


수료증

실라스 퐁 님

아래 과정을 마쳤음을 증명합니다.

Nürnberger Bratwurst
Spicy Bratwurst

2025년 6월 9일, 강릉

부어스트 2N6
강원 강릉시 임암로148번길 2 105호

Self-made certificate for Nürnberger bratwurst, signed by the sausage maker.

I designed and made the certificates myself and asked the craftspeople who taught me to sign them. Their names and signatures locate learning in actual encounters. These are self-made records of exchange, not qualifications issued by an accredited school.

More images and project details

Kitchen Notes: Three Attempts in Gangneung

Tools, packages and traces

Kitchen Notes | Installation, prints and drawings | 2025



Kitchen Notes installation, Daechumoo Fine Art, 2025.



SAD Kitchen Chef Kits, 2025.



A slice of bread made through learning and practice, translated into an ink drawing.

The gallery holds the practical tools and staged promises of learning. The Chef Kits adopt the language of a product, while the bread drawings register particular acts of practice. The drawn slice comes from bread I made after learning from the artisans I met in Gangneung.

More images and project details

SAD Kitchen: Oi! Guide

A Comfort Food Journey | 2023-2024 | Oi!, Hong Kong



SAD Kitchen: Oi! Guide, installation at Oi!, Hong Kong.

Oi!'s warehouse became a kitchen-like environment of 3D-printed objects, animation and printed guides. Visitors answered hidden questions about eating and emotion, then received a personalised comfort-food route through North Point.

Food becomes a system for encounter: a choice connects a personal feeling to a neighbourhood, while an optional food-companion registration opens the possibility of eating with someone unfamiliar.

More images and project details

SAD Kitchen: Oi! Guide

Choices hidden in a kitchen

Oi! Guide | Participatory installation



Installation detail and visitor interface.



3D-printed food models on the table in the installation.

Familiar kitchen forms conceal questions and prompts. The visitor’s route through the installation becomes a sequence of choices rather than a fixed lesson. Objects, images and the printed guide connect the gallery experience to food and places outside it.

More images and project details

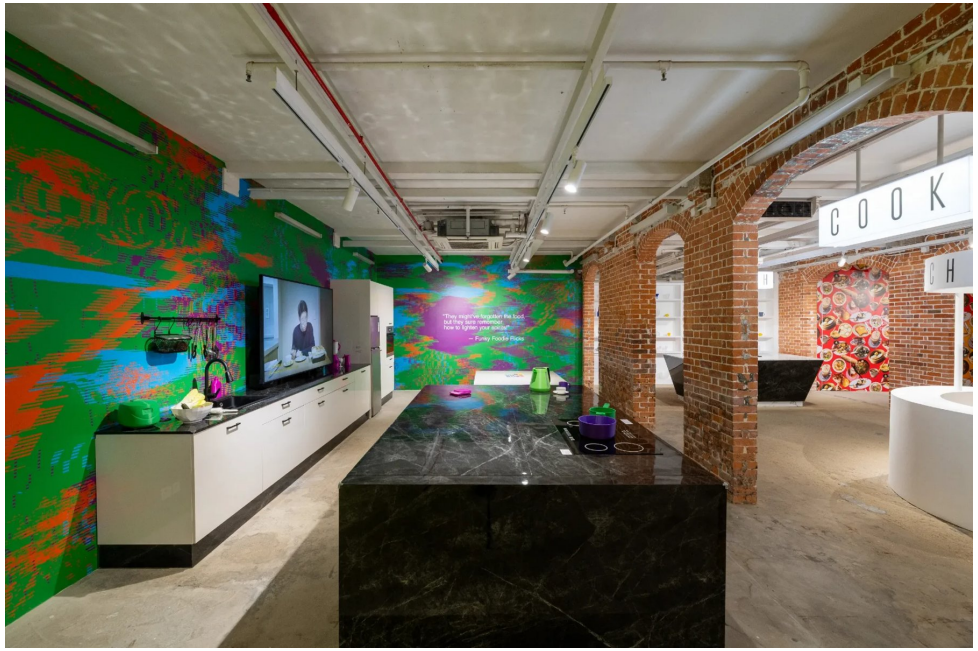
SAD Kitchen: Oi! Guide

From a guide to a shared meal

Oi! Guide | North Point, Hong Kong



Audience participation in SAD Kitchen: Oi! Guide.



Installation detail, Oi!, Hong Kong. Graphic design and art direction: Heesun Seo and Chris Chan, Studio Hik.

A comfort-food guide is a proposal to act beyond the exhibition. The project links private associations with food to the social life of a neighbourhood, asking how a playful service can offer care and a reason to meet.

More images and project details

Department of Bread

2024 | Gallery Chosun, Seoul



Department of Bread, installation view, Gallery Chosun, 2024.

The fictional SAD school turns bread-making into a curriculum of achievement. Participants perform exercises, encounter specialist vocabulary and receive certificates, while the value of what they have learned remains uncertain.

The exhibition satirises an education system in which credentials and measurable results can displace curiosity. It asks who defines success, what a test actually measures, and how much of artistic learning can be contained by external standards.

More images and project details

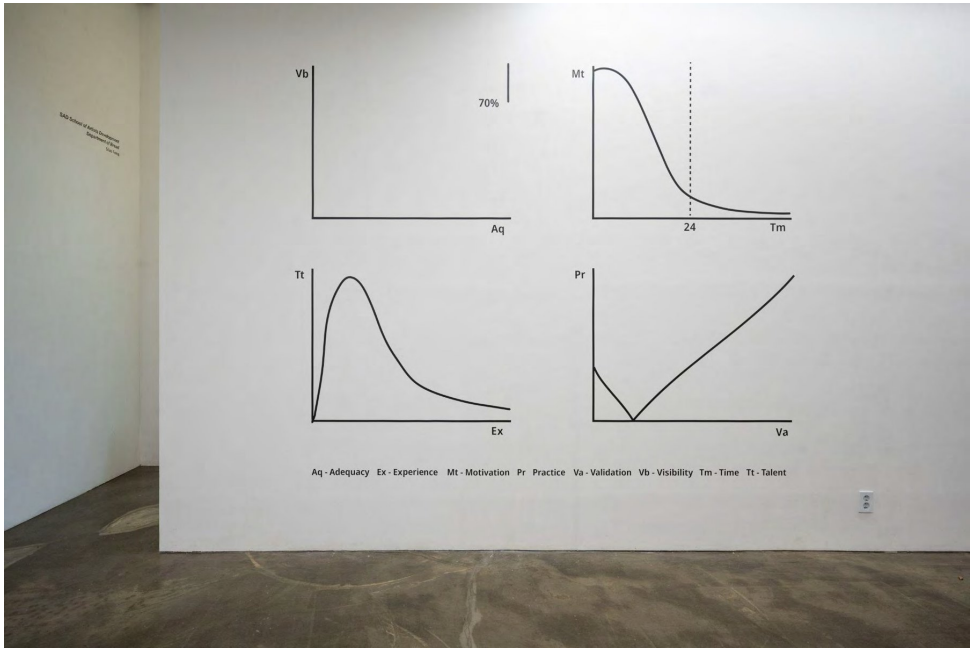
Department of Bread

Exercises in validation

Department of Bread | Participatory installation | 2024



Workshop apparatus and instruction video in the gallery.



Diagrams take on the authority of teaching and assessment.

Flourglass and Shape and Score Clinic borrow the forms of practical training. Repetition, deadlines and prescribed precision turn an everyday skill into an institutional test. The exercises ask what participation and persistence are worth when the promised result remains out of reach.

More images and project details

Department of Bread

Work within this project: Stretch

2024 | Generative images presented as photographic prints



Stretch prints and workshop materials, installation view.



Stretch within a field of institutional and invented terminology.

The Stretch images combine bodies in yoga-like poses with exaggerated dough. Their impossible flexibility stages a conflict between prescribed performance and open-ended imagination. They are constructed, generative artworks; the installation photographs document how those images were exhibited.

More images and project details

Development and Application of Art Home Shopping

2020 installation / 2023 video | Also archived as SAD Art Rental



The home-shopping set with presenters, Cheongju, 2020.



Video still from the 2023 adaptation.

A television home-shopping set becomes a showroom for renting artworks. Presenters use promises of convenience, special offers and the transformation of an ordinary room into a gallery. The installation and later video extend SAD's vocational training into the promotion and circulation of art, with the sales performance itself becoming a lesson.

More images and project details

SAD Kitchen

2021-2022 | Video and installation | Cheongju Museum of Art, 2022



Interviews with artists who have lived abroad begin with their difficulties and the food they seek for comfort. Preparing and eating those dishes becomes a way of listening and responding. The kitchen installation places moving images alongside the practical setting of cooking, opening a different use of SAD's service and instructional formats.

SAD Kitchen, installation view, Cheongju Museum of Art, 2022.

More images and project details

SAD Kitchen

Bienenstich

2021 | UHD video, sound and colour | 10 min 46 sec



Bienenstich, video still, 2021.



Bienenstich, video still, 2021.

Bienenstich is presented within the wider SAD Kitchen installation. Making and tasting food becomes a response to an artist's account of living abroad. The encounter joins practical labour to an attempt at understanding another person's circumstances.

More images and project details

SAD Info Days 2021

2021 | Hong Kong Visual Arts Centre | medialogue programme



SAD Info Days 2021. Photograph courtesy of Hong Kong Visual Arts Centre.



Social Smoker's Box, 2021.

The fictional school enters the public spaces of Hong Kong Visual Arts Centre as a school, shop and collection of promises. Social Smoker's Box presents networking as a teachable survival skill. Seminars on Feng Shui and image design extend the project's examination of the social and visual conventions surrounding artistic careers.

More images and project details

SAD School of Artists Development

2020 | Cheongju Art Studio, Cheongju



Art on Air home-shopping installation, Cheongju Art Studio, 2020.

SAD treats the art world as a field of vocational training. Its fictional school offers guides, products and exercises that turn the conventions of artistic success into a curriculum. In Cheongju, the work extended from artists' images and social skills to the promotion, sale and rental of artworks.

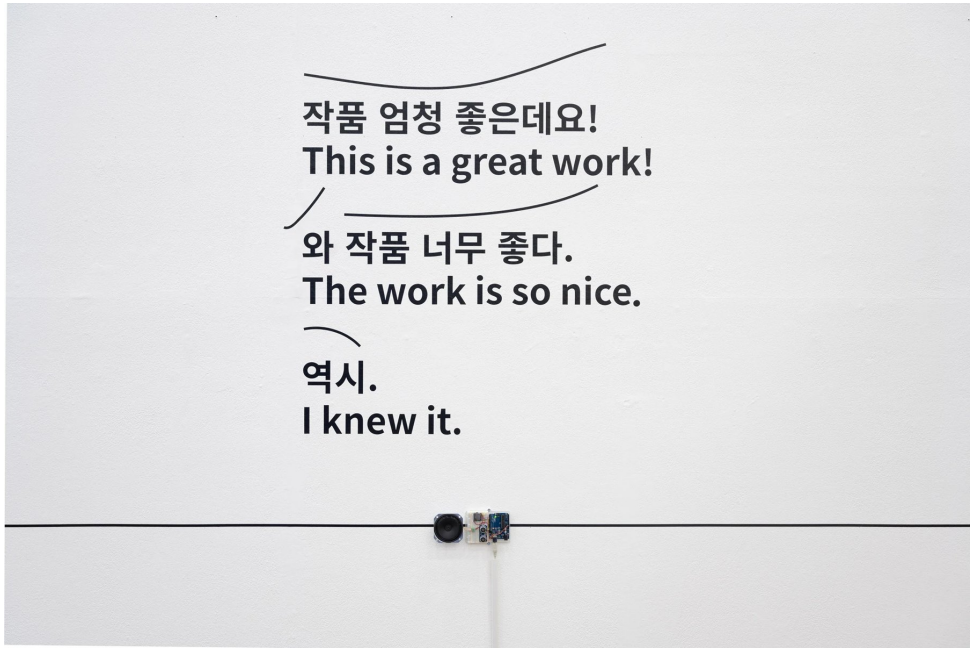
The home-shopping set borrows the persuasive language of television retail, exposing how artistic value is packaged and sold.

More images and project details

SAD School of Artists Development

Greetings become products

2020 | Cheongju Art Studio, Cheongju



Greetings for Artists, wall text and interactive device, 2020.



Greeting Tote, screenprint on cotton bag, 2020.

Greetings for Artists turns familiar expressions of approval into a wall-based, interactive language lesson. Greeting Tote carries these same conventions into a portable object: praise, recognition and professional belonging can be worn and displayed.

More images and project details

SAD School of Artists Development

Equipment for becoming an artist

2020 | Cheongju Art Studio, Cheongju



Artist's Plant and Artist's Tent, installation view, 2020.



Media Artist Starter Kit, laboratory equipment and display, 2020.

Artist's Tent and Artist's Plant occupy the bright gallery beside the shop. Media Artist Starter Kit adopts the appearance of laboratory equipment. Displayed as products within a fictional school, these objects place the promise of becoming an artist beside the things one might be expected to acquire.

More images and project details

SAD School of Artists Development

A school, a shop and a sales pitch

2020 | Cheongju Art Studio, Cheongju



sadshop, Cheongju Art Studio, 2020.



SAD Guides displayed as a range of products.

The shop brings the individual products into a common display. In the exhibition, advice, printed guides and goods share the language of a professional curriculum. The home-shopping set on the opening page extends this arrangement into the performance of selling and renting art.

More images and project details

Art Recycle Bin

2019 | Acrylic, stainless steel and vinyl | 80 × 50 × 30 cm



Art Recycle Bin with collected printed material.



An artist inserts a business card into Art Recycle Bin.

An acrylic collection case invites visitors to deposit exhibition leaflets, floor maps and business cards after an art experience. Materials designed to guide attention accumulate as leftovers. Discarding and collecting become a small ritual at the edge of the exhibition, making its circulation of information visible.

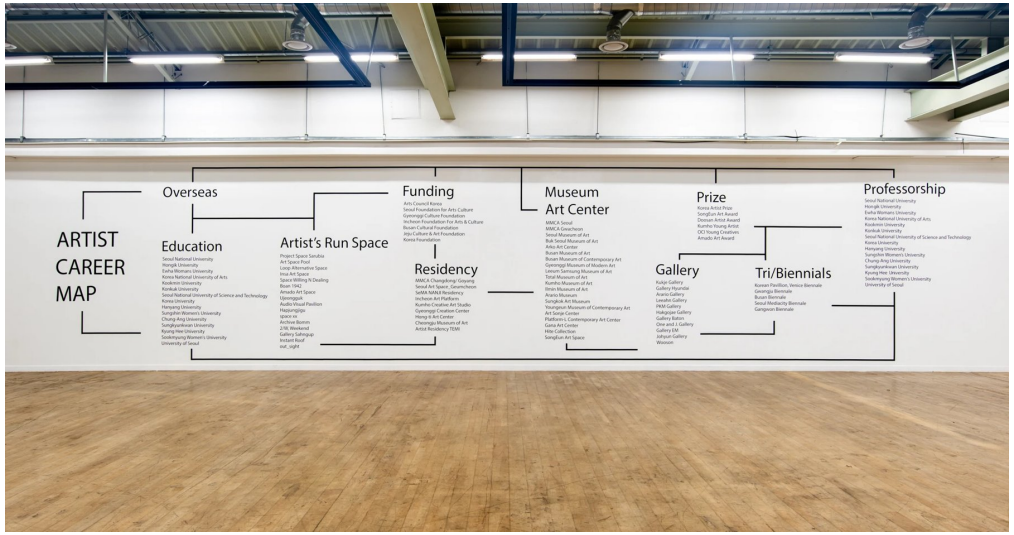
More images and project details

SAD Info Days

2019 | Solo exhibition | Seoul Art Space Geumcheon



Introducing Practical Application Basics to visitors, 2019.



Artist Career Map across the gallery wall.

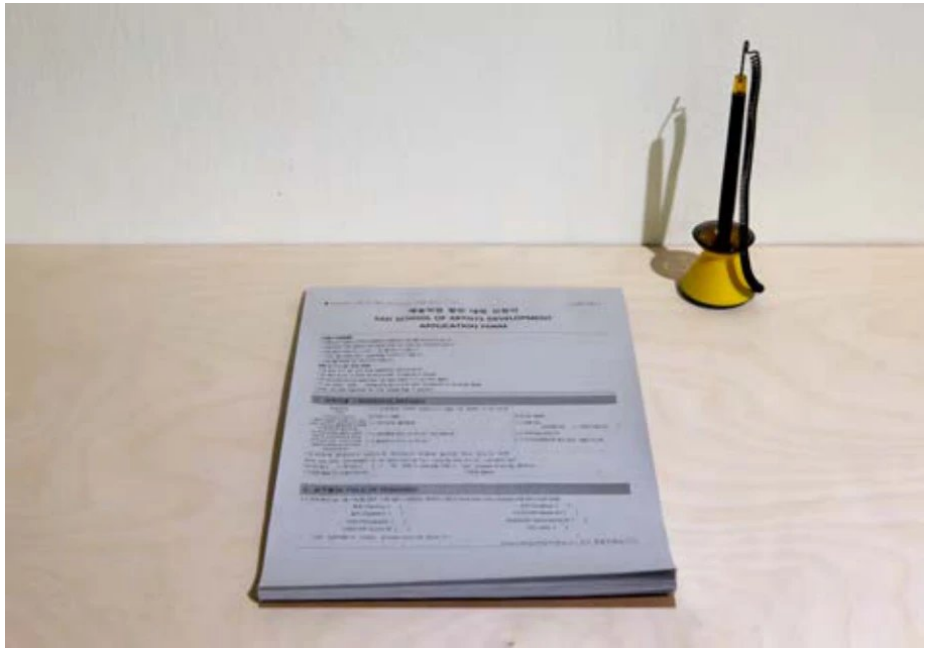
The School of Artists Development takes the form of a fictional vocational school. Portrait sessions, application exercises, a career map and art-language guides turn the promises of professional development into participatory situations. The school borrows the authority of training while exposing what an emerging artist is expected to learn.

More images and project details

SAD Info Days

Applications and conversations

2019 | Printed forms, shelves, pens and public encounters



Application form and pen.



Portfolio consultations for young artists and art graduates.

Practical Application Basics offers an application a day as a survival exercise. Conversations and portfolio consultations extend the exhibition's questions into meetings among artists, curators and visitors. Advice and evaluation are both the subject of the fictional school and activities taking place within it.

More images and project details

Introduction to International Art English

2019 | LED display and art magazines | SAD Info Days



LED display in the exhibition.



Magazines supporting the panel.

An LED panel displays art jargon as an attractive but difficult-to-read sign. It rests on stacks of art magazines borrowed from the residency archive. Visitors may take a magazine, but doing so risks disturbing the support. The language of authority is given both a visual presence and a precarious material structure.

More images and project details

Artist Portrait Basics

2019 | Printed backdrop, camera, flash and portrait sessions



Portrait session within the installation.



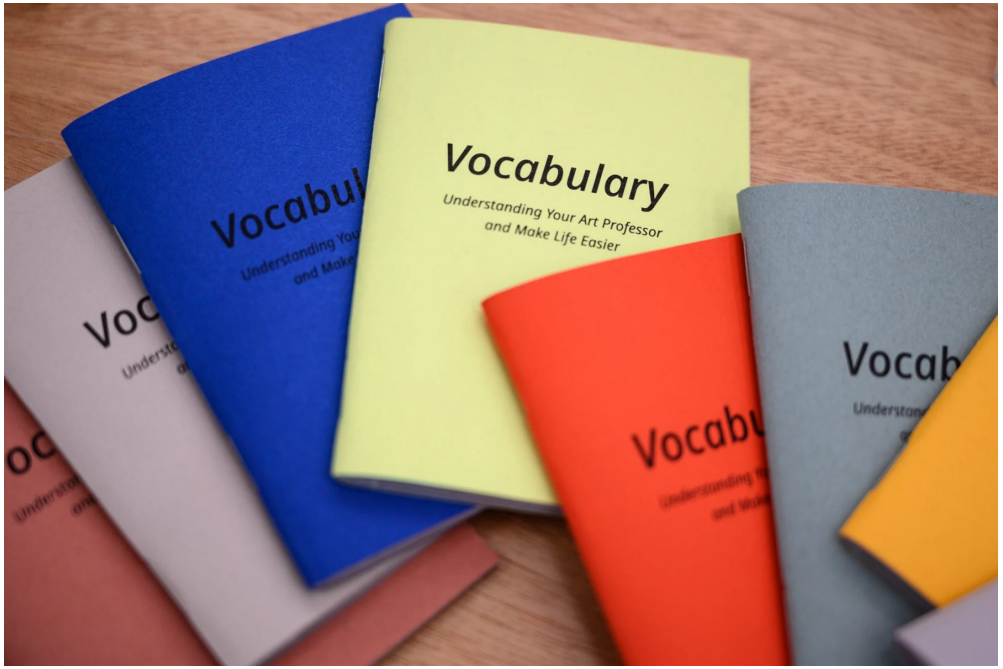
The printed studio backdrop.

An idealised studio backdrop and a portrait session promise the image of a successful artist. A high ceiling, tall windows and the right posture can be borrowed for the photograph. The work makes professional self-presentation into practical training, asking how an image can stand in for productivity, potential and legitimacy.

More images and project details

Vocabulary: Understanding Your Art Professor and Make Life Easier

2019 | Artist's zine | A6, 48 pages, ten cover colours



Vocabulary, cover variations.



An open spread alongside the coloured covers.

A pocket guide collects the phrases used in art-school critique sessions. It promises a quicker way to understand a professor's advice, while revealing how reassurance, judgement and uncertainty pass through apparently familiar words. The zine extends the use of scripts and instructional formats in Small Talk into the setting of art education.

More images and project details

Stopping By Woods on a Snowy Evening

2018 | Exhibition and FUSE residency | Videotage, Hong Kong



Installation view, Videotage, 2018.



Photographs and objects in the exhibition.

Slow-moving videos, photographs, objects and instructions organise an encounter with the everyday. Three catalogues look alike but contain different texts, so a visitor’s choice alters the route into the same exhibition. Personal images are opened to other readings through the room, its duration and the act of following a guide.

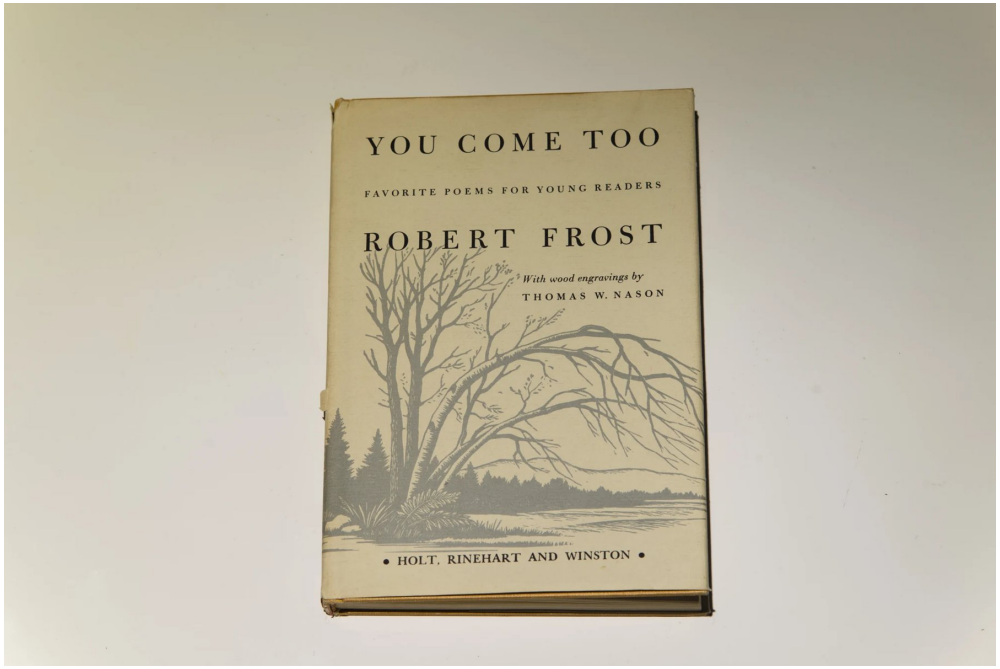
More images and project details

You Come Too

2018 | Mixed media tucked into a book | 21.1 × 14.5 × 1.8 cm



Photograph inserted into the book.



You Come Too, the altered book.

Photographs and other materials are tucked into a copy of Robert Frost's You Come Too. The existing book becomes a place where another sequence of memories and associations can be encountered through handling and page turning. The work was included in Stopping By Woods on a Snowy Evening.

More images and project details

Small Talk

2018 | Sample Conversations for Your Perfect Date and Successful Meeting | Artist's book



Small Talk being read during a social encounter.



An example dialogue in the book.

Pre-written dialogues offer art professionals something to say when conversation runs out. The small book can be handled over a drink or a meeting. Its apparently helpful format makes social fluency, ambition and professional belonging available as scripts to be rehearsed.

More images and project details

Enjoy Your Meal!

2018 | Clothing, mannequin and plastic food models | Duddell's, Hong Kong



Enjoy Your Meal!, installation detail.



The figure within the restaurant setting.

A figure rests over a food tray inside a high-end restaurant. The scene refers to people who use fast-food restaurants as places to sleep amid Hong Kong's shortage of affordable housing. Placing this situation within Duddell's puts rest, exhaustion and unequal access to urban space into the setting of a meal and an art exhibition.

More images and project details

Ulsan One Minute

2018 | LED display and metal stand | Taehwa River International Eco Art Festival



Participants count one minute in their minds without consulting a clock. Their measured durations are ranked from slowest to fastest, and a public clock presents these personal minutes in Taehwa River Park. Reversing the usual athletic reward for speed, the work asks how individual pace relates to public time and the measurement of success.

Ulsan One Minute, Taehwa River Park, 2018. Reproduced from the artist's work page.

More images and project details

In-Attention

2017 | Gallery EXIT, Hong Kong



In-Attention, installation view, Gallery EXIT, 2017.

Camera test charts, printer checks and found technologies become ways of examining attention. Patterns designed to calibrate machines also challenge the human eye. The installation asks what it takes to remain calm and focused in an environment flooded with information.

Video, photographic prints, optical instruments and a bed place bodily experience beside the language of technical adjustment.

More images and project details

In-Attention

Attention as a physical encounter

In-Attention | 2017



Photo Projection, wall projection, 2017.



Grain Focus, light panel, film negatives and optical instruments, 2017.

Photo Projection reduces a photographed room to a small image on the wall. Grain Focus brings film negatives and magnifying instruments together. Both works make looking an activity with a scale, duration and bodily position.

More images and project details

Television, Photographs, Table, Stone

2017 | Installation | Television, video, photographic prints, fabric and stone



Television, Photographs, Table, Stone, installation view.



Stone on a photographic surface.

A television, photographic surfaces, a table and a stone occupy the same installation. Printed shadows meet the shadows and light of the exhibition space. The arrangement makes the physical relation between an image and an object available to looking from different positions.

More images and project details

Piccolominist r. 316

2016 | Solo exhibition | Goethe-Gallery and Black Box Studio, Hong Kong



Piccolominist r. 316, exhibition overview, Goethe-Institut Hongkong, 2016.

Books, photographs, reports and projected images bring ordinary time into an exhibition. Afternoons, Work Report for Museum Ludwig and other works move between moments of waiting, looking and recording.

Rather than presenting one self-contained object, Piccolominist r. 316 lets these forms of attention meet across the gallery. It connects the earlier concern with lived duration to the later interest in artistic work, learning and value.

More images and project details

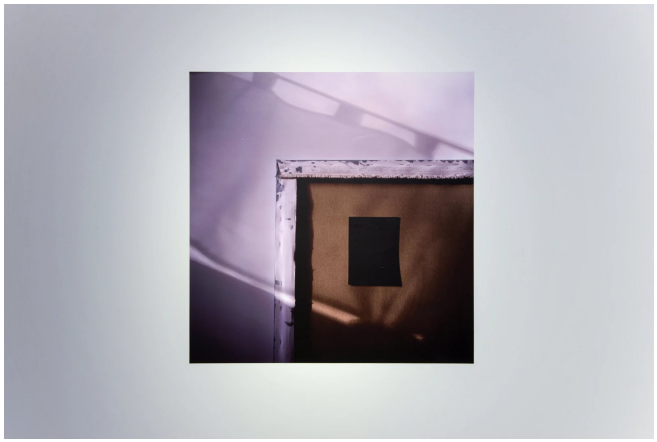
Piccolominstr. 316

Photographs as individual works

2016 | Solo exhibition | Goethe-Gallery and Black Box Studio, Hong Kong



Photographs, 2016. Digital print on wallpaper, 60 x 60 cm.



Photographs, 2016. Digital print on wallpaper, 60 x 60 cm.



Photographs, 2016. Digital print on wallpaper, 60 x 60 cm.

Three digital prints on wallpaper bring a lit interior, a window and trees in mist into the gallery. Each image holds a separate place and atmosphere, while the printed surface also becomes part of the exhibition wall.

More images and project details

Piccolominist r. 316

Reports and changing light

Piccolominist r. 316 | 2016



Work Report for Museum Ludwig displayed above the booklet tables.



Light from Window, wall painting by Hye Kyoung Kwon.

The exhibition brings the artist’s recorded working time into dialogue with printed and painted light. Light from Window was painted by Hye Kyoung Kwon. The works retain their different roles: a report, a book, an image and a painted trace of illumination.

More images and project details

Piccolominist r. 316

Reading and entering

2016 | Solo exhibition | Goethe-Gallery and Black Box Studio, Hong Kong



Passenger Report for Meinfernbus, concertina publication.



In the Room, projection installation.

Passenger Report for Meinfernbus unfolds as a concertina of photographs and observations. In the Room uses projection and sound. Alongside the photographs and reports, the two works offer different durations and positions from which to look.

More images and project details

There Is No Time

2016 | Solo exhibition | Hong-ti Art Center, Busan



There Is No Time, installation view, Hong-ti Art Center.



Daylight and objects in the exhibition.

During a residency in an industrial area of Busan, unfamiliar surroundings altered my sense of time. Sunlight moved across a studio much larger than the spaces I knew in Hong Kong. Photographs, video and objects attend to air, shadows and everyday details, relating the experience of staying elsewhere to memories of home.

More images and project details

Timesheets

2016 | Artist's book | Digital print, hardcover, 80 pages



Timesheets, book cover, 2016.



Photographs within the book.

In a collaboration with Oi!, I proposed spending time in the art space and its neighbourhood without a specific purpose. This unproductive time was rewarded with an artist's fee. The book logs the dates and hours I contributed alongside an excerpt of the agreement, bringing the measured time of work into relation with wandering and looking.

More images and project details

Under the Linden

2016 | Printed roller blind and translucent acrylic plates



Under the Linden, installation overview.



Reflected image and printed tabletop.

Images of light, trees and a tabletop draw together memories of two rooms: one on a quiet, tree-lined street and another among Hong Kong's high-rise buildings. Printed surfaces, reflected light and the exhibition room place remembered surroundings into a new spatial relationship.

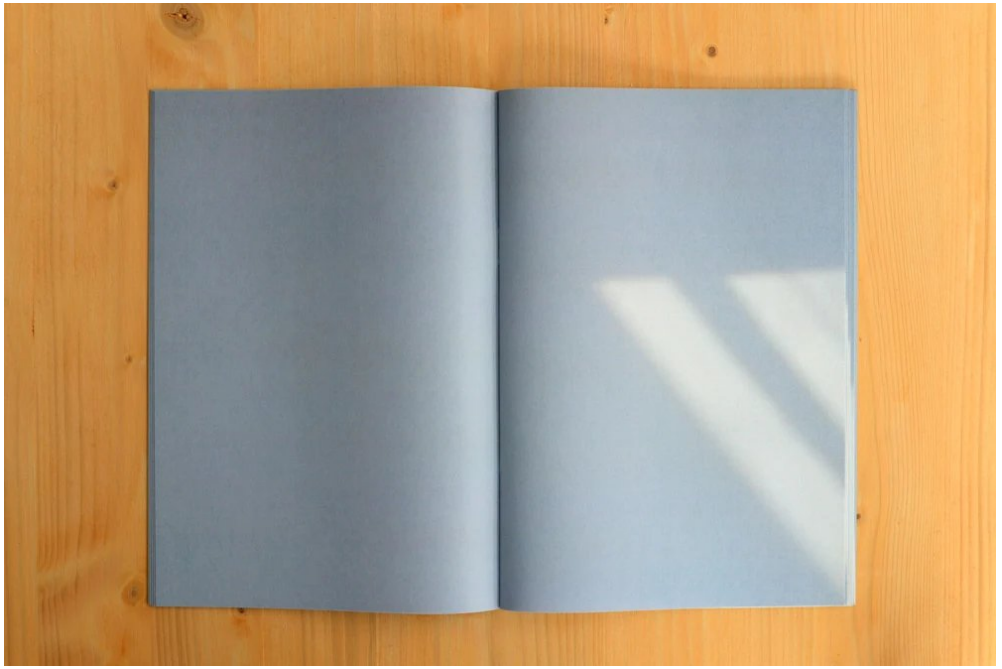
More images and project details

Afternoons

2015 | Twenty artist's books | Digital print on synthetic fibre paper



Afternoons, books and reading stand.



Afternoons, an open spread showing printed light.

Printed light falls across the pages of books with different numbers of leaves. Turning a page changes the relation between the photographed light, the material surface and the light in the room. A familiar act of reading becomes an encounter with an image that offers duration and variation without a conventional written narrative.

More images and project details

Flat D

2015 | Durational room installation | Hong Kong Arts Centre



The attendant beside the entrance and belongings tray, Flat D, 2015.

An attendant invites visitors to enter a room one at a time, leaving phones, cameras, books and other belongings outside. After agreeing to the conditions, the visitor enters; the door is locked and opened again after ten minutes.

The work creates a temporary interval apart from ordinary demands and distractions. Its procedure makes a solitary encounter with a room into something that is offered, regulated and timed.

More images and project details

Flat D

Ten minutes inside

Flat D | 300 × 220 × 250 cm | 10 minutes



Interior of Flat D, Hong Kong Arts Centre, 2015.

Changing light, an air conditioner and the material details of an otherwise ordinary room become perceptible over time. This is the Hong Kong Arts Centre installation, distinct from the exhibition Flat D, 6/F, Aldrich Garden at the Academy of Media Arts Cologne.

More images and project details

Attendance Report for Academy of Media Arts Cologne

2015 | Photo-text newspaper | Double-sided, edition of 100



Attendance Report, newspaper reproduction.



The newspaper at the Academy of Media Arts Cologne.

Photographs and written observations take the form of an attendance report. The newspaper was distributed at the Academy of Media Arts Cologne, bringing the record of being present into the circulation of an art school. A framed version was shown in Flat D, 6/F, Aldrich Garden at CASE, Cologne.

More images and project details

Passenger Report for Meinfernbus

2015 | Photo-text concertina publication and wooden shelf



Passenger Report for Meinfernbus, title panel and concertina publication.



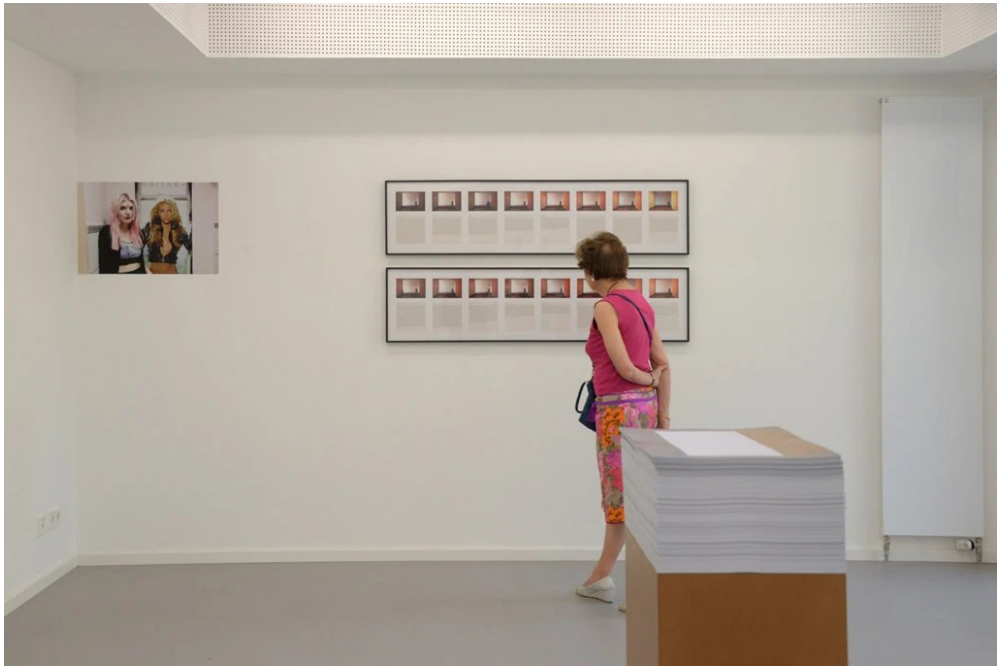
Photographs along the folded sequence.

A bus journey is recorded through photographs and a passenger's written observations. The concertina format alternates text and images across a continuous strip. A routine interval of travel becomes a situated account of looking, listening and sharing space with other people.

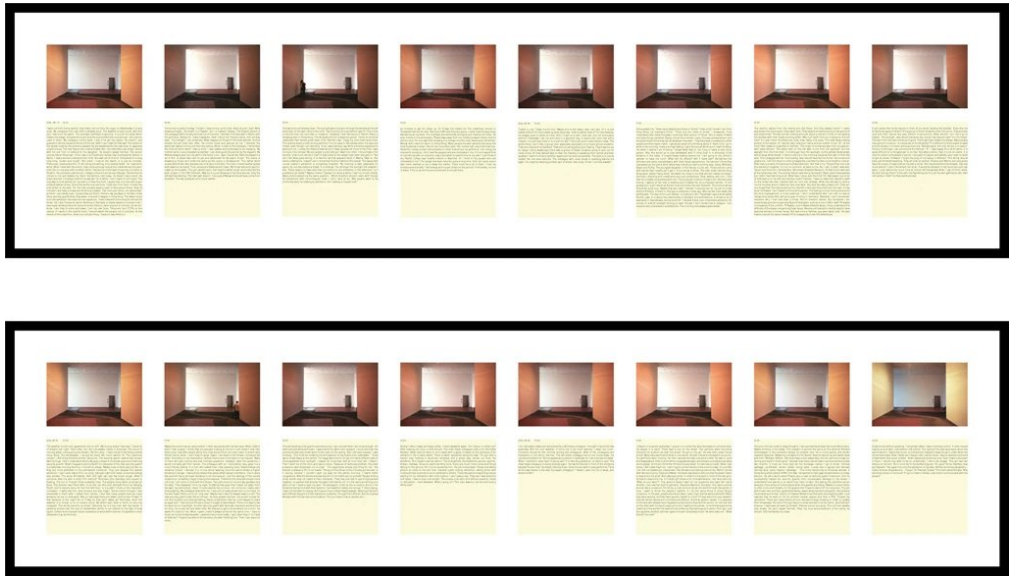
More images and project details

Work Report for Museum Ludwig

2014 | Photo-text | Two framed Lambda prints on aluminium Dibond



Exhibition installation of the photo-text work.



The two framed sequences.

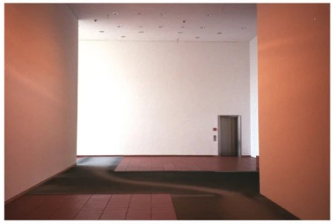
As a part-time performer at Museum Ludwig, I stood at an exhibition entrance asking visitors' names and announcing them into the space. Four-hour shifts became an intense experience of time. Photographs of changing light and written observations record attempts to measure, divide and endure the hours of paid work.

More images and project details

Work Report for Museum Ludwig

Details of the report

22 June 2014 | 10:00 / 11:00



2014-06-22
10:00

I am late again today and discovered by a Burmese colleague. I thought it would be like yesterday with the cool weather. It turns out to be much warmer. I wear too much. Cornelios should be the minority among the colleagues. Most of the colleagues are not German. The tall black colleague is in a nice mood today. He comes and greets me. But he stands at a position in backlight so I can only see his teeth. When did I start having a habit of being late? It is like drug addiction, so hard to quit. The African colleague is being strange again. He stands directly in front of the entrance besides the ant hole. He doesn't belong there. Does he also want to be a performer? And by the way where is the Eastern European colleague? I haven't seen him for a week, and where is Adli?

Excerpt recording 22 June 2014, 10:00.



2014-06-22
11:00

I dreamt of a person yesterday. I guess it was me but the face belonged to someone else. He played in a band. There was a bus on the street. Two persons were recruiting someone for auditioning all over the street. He got on the car. He was then under house arrest. Many nails were hammered on his stomach. He didn't die and managed to leave. His girlfriend went missing. He then realized she was someone's wife. He was grieved and disappeared. After a short while, he appeared again and became a professional table tennis player. At times I think the lift there is very small. It looks like a model. When I get home, I will make fried rice. I can't figure out the names of the visitors today. It's not that I am still not awake but I feel uneasy. Two Koreans are talking behind me. Martin comes with two blonde girls, Tubia and Meike. His facial expression tells me that he doesn't want to respond to me at all. But I was very polite. In order to look good in front of the two girls, he has to respond to me. A Turkish girl shows a lot of dissatisfaction. Her face tells me, 'What do you want?!' This grannie doesn't wait for my questions and says her name directly. I can see her lack of patience. Objective Machine. Kunstein, this name sounds almost like a sculpture. Art stone, a rock turns to be an art work through the polish of time. I want to know people's reaction if I do the same thing in Hong Kong's museums. In the past, people also wrote diary. Later their diaries were published. When they were writing, did they have a specific reader in mind? Or they were the only readers? German family names are countless and difficult. And they seldom repeat. It is different from the Chinese who always have repeated surnames but diverse first names. An old man sits on the chair with his hand cupping his chin, head down. Is he thinking about the meaning of the works? He seems to be suffering, like there are ants in his pants. Poor guy. Just the opposite, another old man opens himself completely to art. He even asks me, "What should I do now?"

Excerpt recording 22 June 2014, 11:00.

The report places photographs and diary-like text side by side. A professional role determines where the body must stand, while attention wanders through the light, architecture and the imagined world outside. Both the institution and the person doing its work remain present.

More images and project details

Interview Service Provider

Begun 2013 | Video installation and interview service



Interview Service Provider, video still.



A visitor listens to the installation.

A person who follows someone online proposes questions for a video interview conducted by me. The interviewee agrees to participate but is not told who initiated the questions. The questioner then comments on the recording. Speech and subtitled commentary reveal discrepancies between an imagined person and the encounter, while the service keeps the two parties apart.

More images and project details

Sitcom

2012 | Solo exhibition | Observation Society, Guangzhou



Photographs, televisions and domestic furniture bring disparate scenes into a shared interior. Images of places, animals and everyday encounters coexist without resolving into a single narrative. The installation allows memory and anticipation to overlap, with looking shaped by the room and the viewer’s shifting attention. Curated by Anthony Yung.

Sitcom, installation view, Observation Society, 2012.

More images and project details

Sitcom

Photographs within the room

2012 | Solo exhibition | Observation Society, Guangzhou



Photographic prints on the gallery wall.



Photographs and printed material arranged on a desk.

Photographs retain their individual images even as the furniture and televisions draw them into a shared setting. The exhibition moves between the concentrated attention of a photographic print and the simultaneous, shifting images of the screens.

More images and project details

Sitcom

Individual photographs

2012 | Solo exhibition | Observation Society, Guangzhou



Photograph exhibited in Sitcom, 2012.



Photograph exhibited in Sitcom, 2012.

The animal enclosure and the empty interior are encountered as distinct photographic spaces within the exhibition. These images do not explain one another; their coexistence leaves room for association and a viewer's own memories.

More images and project details

Memoriescape

2011 | 26-channel video installation | Memory Disorder, Gallery EXIT



Twenty-six videos, slide shows and captions appear and disappear across monitors. Images made with Super 8 film, webcams, mobile phones and digital cameras bring different textures of recording together. Personal biography becomes material for a fragmented narrative in which memory, association and imagined events do not follow a stable chronology.

Memoriescape, Gallery EXIT, 2011. Installation overview. Courtesy Gallery EXIT.

More images and project details

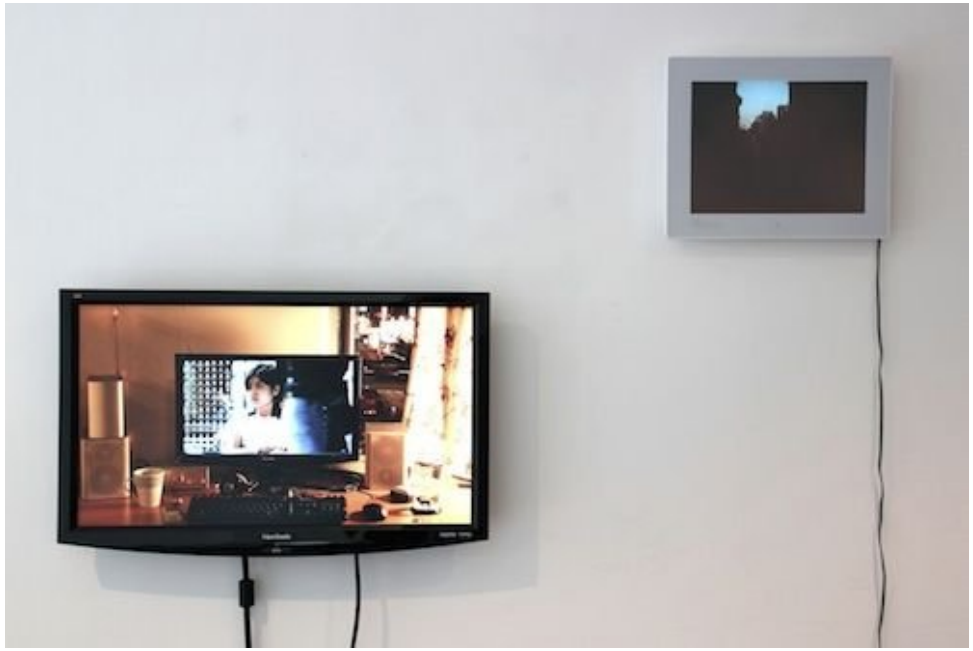
Memoriescape

Different scales of remembering

2011 | 26-channel video installation | Memory Disorder, Gallery EXIT



Projection, monitors and visible connections. Courtesy Gallery EXIT.



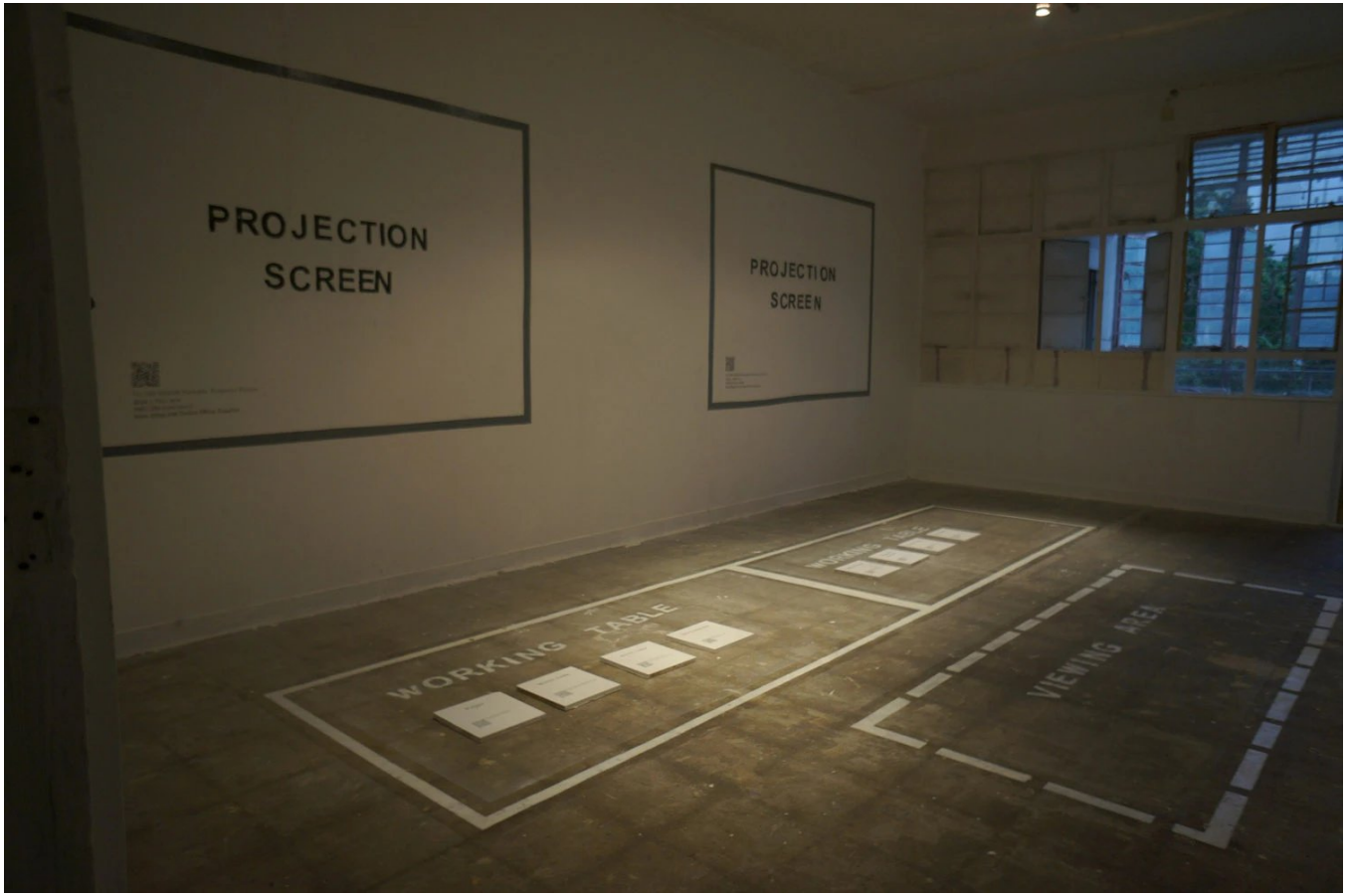
Different images and screen formats coexist. Courtesy Gallery EXIT.

Different recording technologies and screen sizes share the room. Rather than a single film watched from beginning to end, the visitor encounters fragments at different heights and distances. Moving through the installation changes which image can be seen beside another.

More images and project details

Writing to Reach You

2011 | Collaborative installation with Wendy Ng | Detour: Useless, Hong Kong



Writing to Reach You, exhibition overview. Collaboration with Wendy Ng.

Working together as I'm almost there., Wendy Ng and I used our difficulties in communication as material. Painted outlines, specifications, QR codes and digital video describe an imaginary exhibition. The installation asks how much a message reaches another person, and how the increasing quantity of technological communication relates to its quality.

More images and project details

Stolen Times for Sale

2008-2010 | Video installation and performance



Stolen Times for Sale, installation with a table, catalogue and projection.

During rush hour, I press lift buttons and take a few seconds from strangers' journeys. Their interrupted time is recorded and offered for sale. Visitors can buy an interval and take it away on a disc.

Prices vary with duration, the people involved and their responses. Once sold, a sequence is replaced by a notice stating its seconds and price. Sold and unsold time continue to play together.

More images and project details

Stolen Times for Sale

Time becomes a transaction

Stolen Times for Sale | 2008-2010



Catalogue grid recording the intervals and their prices.



Video still from a recorded lift journey.



DVD packaging for Stolen Times for Sale.

The catalogue gives each interrupted interval a record and a price. A minor action in a shared lift becomes a relationship between the person who takes time, those whose journeys are delayed, and the visitor who later buys the recording.

More images and project details

Working in Hollywood

2010 | Two-channel video, silent | 43 minutes



Video still: a worker in a side street.



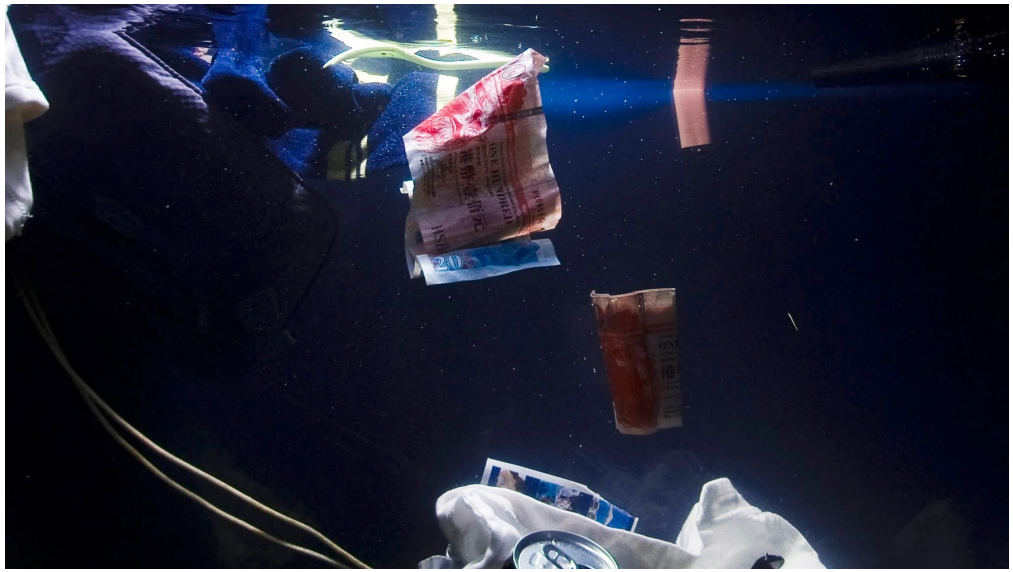
Video still: workers resting beside the steps on Hollywood Road.

While working on Hollywood Road in Hong Kong, I often saw workers resting, smoking or talking in concealed side streets. These moments suggested a small freedom within the working day. The two-channel work attends to private time and space within public streets, and to the distance between working life and an imagined life.

More images and project details

Towards the Air

2010 | Digital video, colour and sound | 15 min 30 sec



Towards the Air, video still.



Objects suspended in the video’s underwater scene.

The sunken belongings of a flight passenger are recalled into the air. Suspended objects and reversed movement interrupt the familiar direction of falling and loss. The work was screened in a programme responding to Brian Eno’s Music for Airports, with a counterpoint to Aenon Loo’s music of the same title.

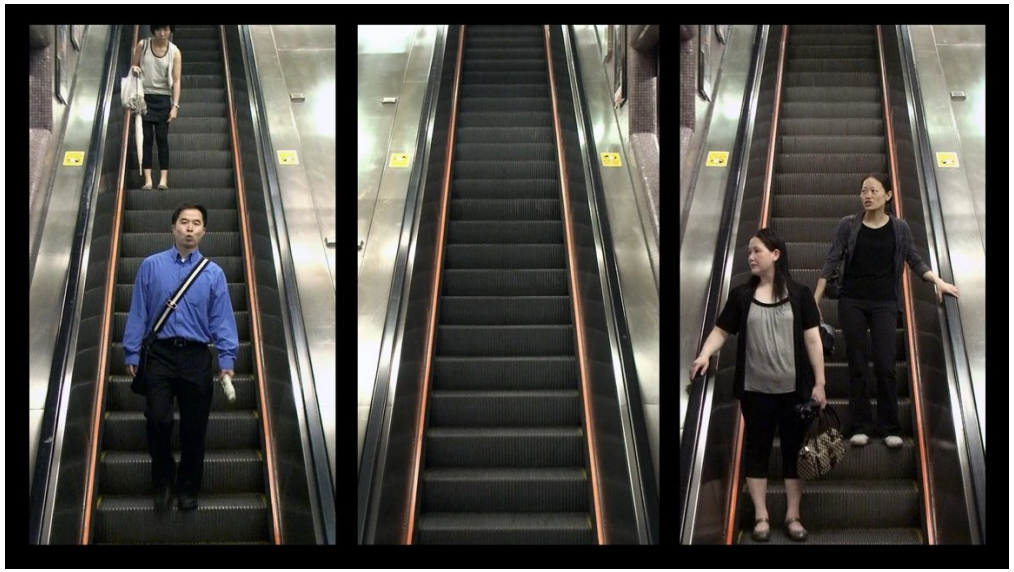
More images and project details

Upon the Escalator

2009 | Digital video | 13 min 50 sec



Upon the Escalator, composite video still.



A second moment in the three-part composition.

Three adjacent views reorganise people travelling on escalators. Movements recorded at different moments appear to meet, glance towards one another or pass through a shared space. Editing constructs relationships among strangers who did not encounter each other, while keeping the camera and viewer at a distance from their stories.

More images and project details

In Some Seconds

2009 | Two-channel video installation | 16 min 44 sec / 16 min 41 sec



Video still: a passer-by beside a concrete pole.



Video still: a woman in a red jacket.

From a bus on a route I regularly travelled, I filmed people on the street during the brief intervals when the bus slowed or stopped. Two sequences, with slightly different order and duration, are projected onto screens facing each other. The visitor occupies a narrow passage between moving encounters that last only a few seconds.

More images and project details

Waiting

2009 | Digital video | 43 minutes



Waiting, installation view, Hong Kong, 2009.



Waiting, video still.

At Times Square in Hong Kong, I waited for people sitting on benches, who might themselves be waiting for someone. The edited recordings make waiting perceptible as emotion, uncertainty and bodily duration. The work asks what happens when efficiency becomes the main measure of time and patience becomes increasingly difficult.

More images and project details

Anonymity

2008 | First solo exhibition | Artist Commune, Hong Kong



Opening of Anonymity, Artist Commune, Hong Kong, 2008.

Anonymous encounters connect my first solo exhibition: strangers passing through a lift, people meeting online, and the exchanges through which an emerging artist enters the art world. Photography, video, installation and performance explore the tension between public space and private experience. Curated by Susie Law Wai-shan.

More images and project details

Anonymity

Opening performance

2008 | Live camera feed and wall projection



Live projection of a guest eating, Anonymity opening, 2008.

As guests ate at the opening, a person holding a video camera filmed them. Their activity was fed live onto a large wall. The opening itself became a situation of watching and being watched. This performance is distinct from Art Map, the business-card and signing work also shown in the exhibition.

More images and project details

Art Map

Begun 2008 | Business cards, display panels and signing



Art Map, installation view, Anonymity, 2008.



A card owner signs beside her business card.

Each panel corresponds to an art event and gathers the business cards of people I met there. One card comes from its owner; further appearances use colour copies. The owners are invited to sign beside their cards when the map is exhibited. Social encounters become a material record of how an artist finds a place within an art scene.

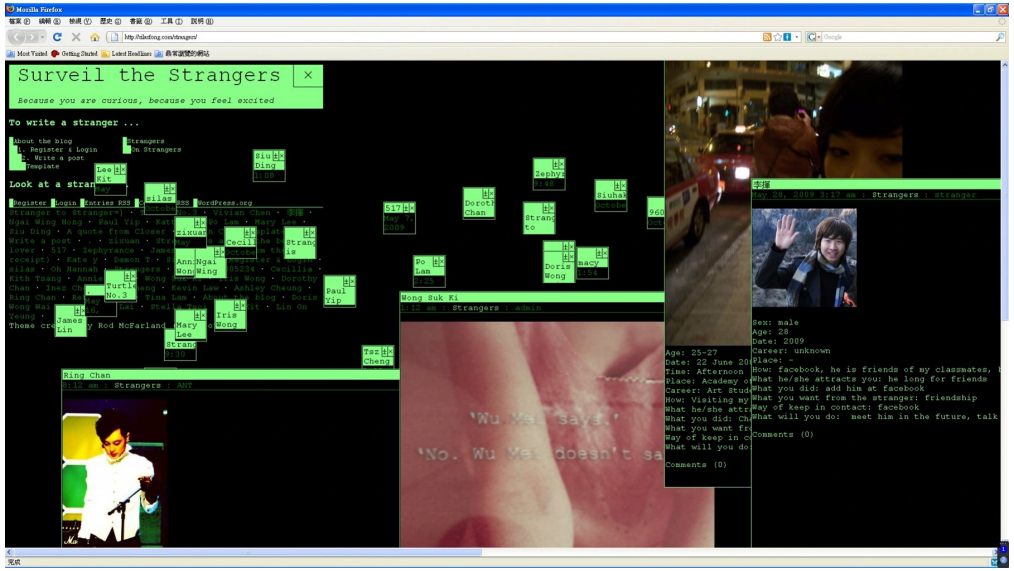
More images and project details

Surveil the Strangers

2008 | Weblog and computer installation



Visitors using the computer installation, 2008.



Screenshot of the original weblog, reproduced from the artist's documentation.

A weblog and gallery computer make curiosity about unfamiliar people into a public invitation. The work adopts the voice of a service encouraging visitors to watch and share. Its invitation raises questions about the distance between looking, following and knowing someone, and about the presumed availability of another person's life online.

More images and project details

When the Door Opens

2008 | Digital video, colour and sound | 7 min 50 sec



When the Door Opens, video still, 2008.

A long take observes the doors of a Hong Kong MTR platform as passengers enter and leave. The flow of bodies changes the density and apparent dimensions of the space. Ordinary movement produces a changing experience of duration: the same frame becomes crowded, empty, joined and divided.

More images and project details

Profile and contact

November 2026

Silas Fong is a Hong Kong-born artist and educator based in South Korea. He works across installation, participation, performance, photography, publications and moving image. He has taught at Chung-Ang University since 2017 and has been Associate Professor since September 2025.

Education includes Media and Fine Art at the Academy of Media Arts Cologne (2013-2015), an MFA at the Chinese University of Hong Kong (2010-2012), and a BA (Honours) in Visual Arts at Hong Kong Baptist University (2005-2008).

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Full CV and critical texts: silasfong.com

Selected presentations

2026 Sabujak Residency, Yangpyeong

2025 Kitchen Notes, Daechumoo Fine Art, Gangneung

2024 Department of Bread, Gallery Chosun, Seoul

2024 No Place Like Home, ARKO Art Center, Seoul

2023 SAD Kitchen: Oi! Guide, Oi!, Hong Kong

2022 Artists of Tomorrow, Cheongju Museum of Art

2020 SAD School, Cheongju Art Studio

2019 SAD Info Days, Seoul Art Space Geumcheon

2018 Stopping By Woods on a Snowy Evening, Videotage

2016 Piccolominstr. 316, Goethe-Institut Hongkong

2013 Move on Asia, ZKM, Karlsruhe

2012 Hong Kong Eye, Saatchi Gallery, London

2010 Liverpool Biennial: Media Landscape

2008 Anonymity, Artist Commune, Hong Kong

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