SILAS FONG

Selected works 2008-2026

Photography, installation,
moving image, participation
and publications



SAD School of Artists Development, 2020

Practice and selected projects

A public introduction, with links to the full project archive.

I work with situations in which people learn, wait, work and exchange. Installations, videos, books and participatory projects borrow familiar formats - a school, a shop, a report or a kitchen - to ask how time, knowledge and recognition acquire value.

Recent food-based projects move from institutional satire towards actual encounters with bakers, artisans and neighbours. Learning a technique and sharing what I make become ways of building relationships. Family care is part of the practical conditions through which this work takes place.

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This edit brings nine projects into view. The online archive provides the wider chronology, video documentation and critical texts.

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

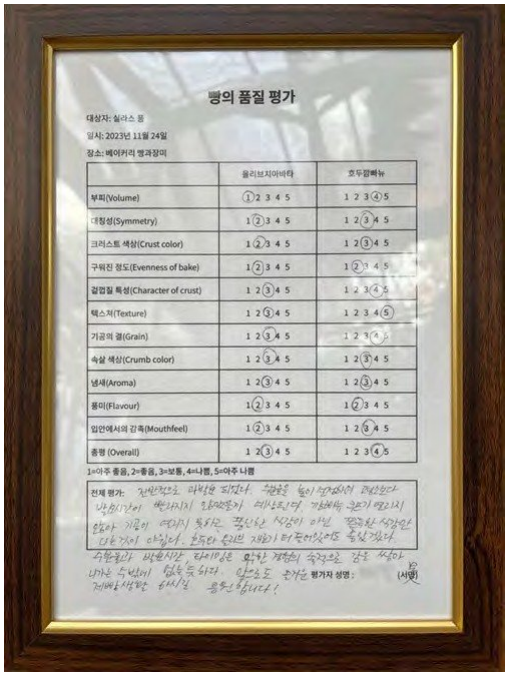
2023 | Bread and Roses / Horanggasy Creative Studio



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

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

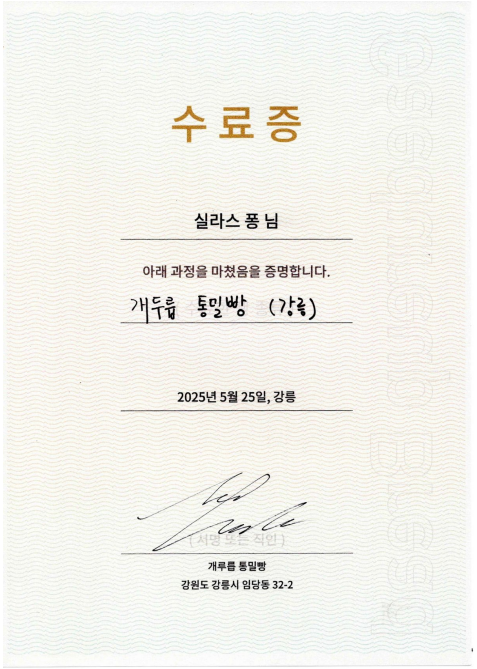
Kitchen Notes: Three Attempts in Gangneung

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

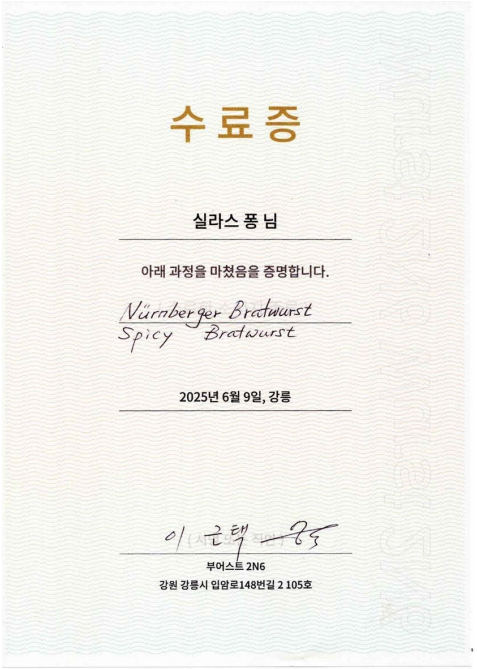
아래 과정을 마쳤음을 증명합니다.

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 임영로148번길 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

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

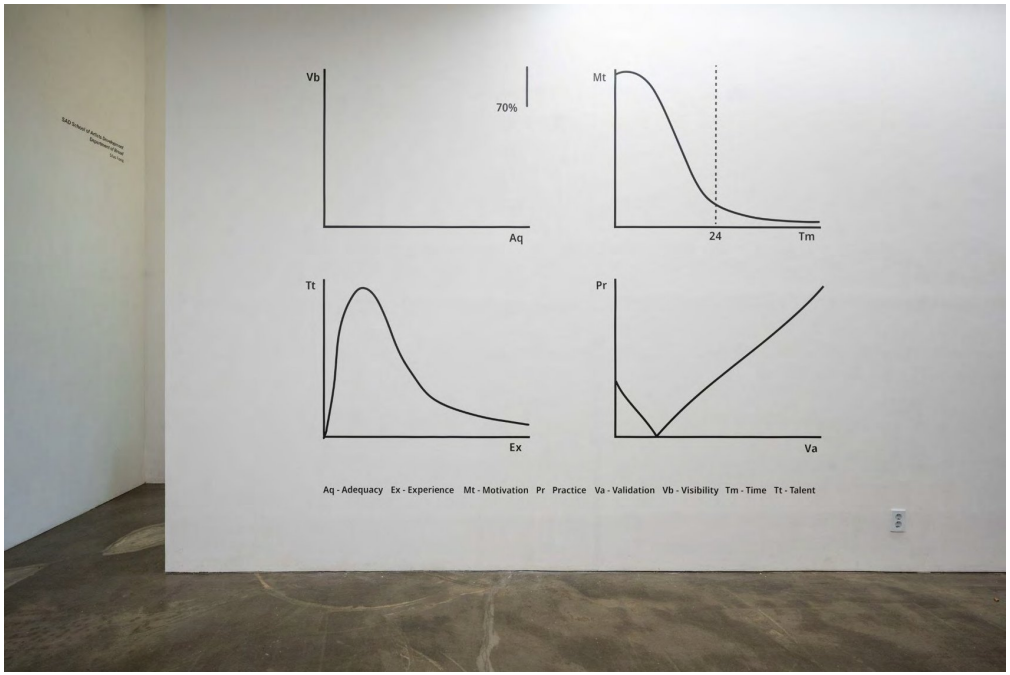
Department of Bread

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

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

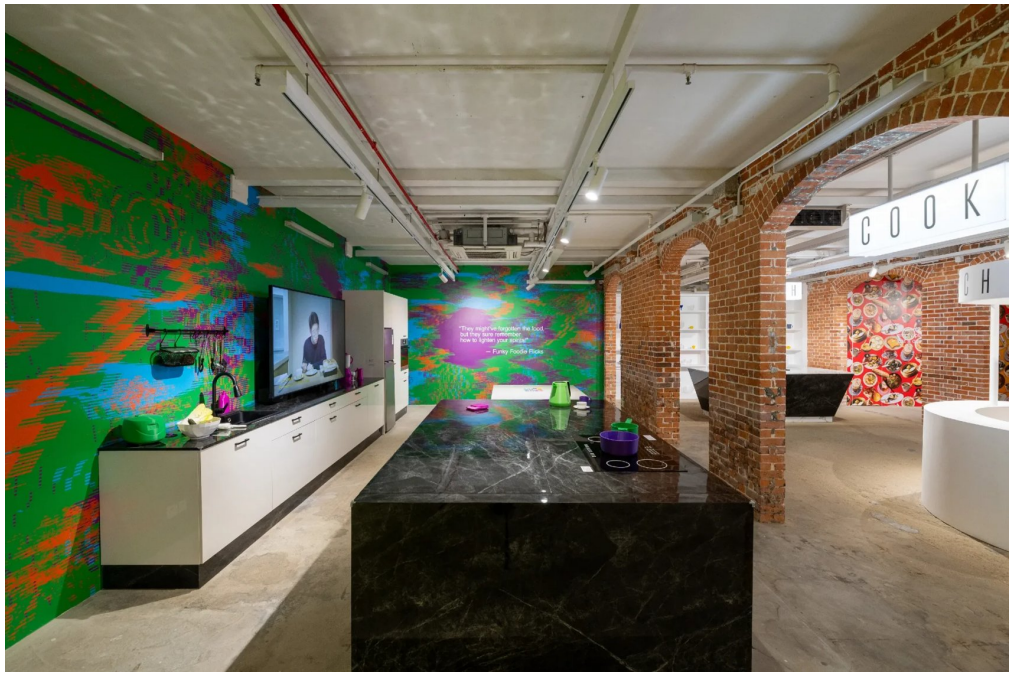
SAD Kitchen: Oi! Guide

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

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

Advice, products and promises

SAD School | 2019-2020 / Video adaptation, 2023



sadshop, installation view, Cheongju Art Studio, 2020.



Development and Application of Art Home Shopping, video still, 2023.

sadshop and the Media Artist Starter Kit package belonging as something one can acquire. The later video Development and Application of Art Home Shopping (2023) extends the sales format. School, shop and broadcast expose the overlap between professional advice and the market's promises.

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

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

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

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

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.

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

Profile and contact

Selected professional information | 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, project archive and critical writing: 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 Piccolominist. 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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