



## **Art Casting Light and Shadow in the City: “Fleeting Light” Symposium**

### **COLIN FOURNIER AND MARYSIA LEWANDOWSKA: BIOS and ABSTRACTS**

#### **Professor Colin Fournier**

傅軻林教授

#### **BIO**

Colin Fournier was educated at the Architectural Association in London. He is Emeritus Professor of Architecture and Urbanism at the Bartlett School of Architecture, University College London (UCL), where he was Director of the Master of Architecture course in Urban Design. He is currently Visiting Professor at the Chinese University of Hong Kong (CUHK). He was an associate member of Archigram Architects and Planning Director of the Ralph Parsons Company in California, implementing several Urban Design projects in the Middle East, in particular the new town of Yanbu in Saudi Arabia. He was Bernard Tschumi's partner for the design of the Parc de la Villette in Paris and co-author, with Sir Peter Cook, of the Graz Kunsthaus, a museum of contemporary art in Austria, completed in 2003. His recent project “Open Cinema”, developed in collaboration with artist Marysia Lewandowska, was realised in Guimarães, Portugal, as part of the European Cultural Capital of the Year 2012 programme and later produced in Lisbon, in a second edition, as part of the 2013 Architecture Triennale. He was, in 2013, President of the Jury for the M+ museum international architecture competition in Hong Kong and Chief Curator, for Hong Kong, of the 2013 Hong Kong/Shenzhen Bi-City Biennale of Urbanism\Architecture (UABB\*HK). He is Chairman of TETRA X, an architectural practice based in Hong Kong.

#### **ABSTRACT: “*The seduction of illusions*”**

Intelligent electronic facades are now giving fleetingly changing digital outer skins to the inert mass of our buildings. Is this just a superficial “decorated shed” effect or is this a symptom of a radical transformation of contemporary architecture? Is this a re-enactment of the Promethean theft of fire, a means of achieving the emancipation of our built environment, from a passive condition to one of being a sensate and expressive life form, capable, through the seductive power of illusion, of being fully engaged with the public? This lecture will explore the evolving flora and fauna of

electronic facades and the way they might be changing forever the ecology and cultural behaviour of our cities.

## **Marysia Lewandowska**

### **Bio**

Marysia Lewandowska is a Polish born, London/HK based artist who through her collaborative projects has explored the public function of media archives, collections and exhibitions in an age characterized by relentless privatisation. Her practice critically explores the property of others. Amongst recent projects are: the film *Museum Futures: Distributed*, 2008 (with Neil Cummings); *Tender Museum* 2009; *How Public is the Public Museum?* 2010; *Re-Distributed Archive*, 2011; *Open Cinema* (with Colin Fournier) 2012; *Undoing Property?* (with Laurel Ptak) 2012; . She has been Professor of Art in the Public Realm at Konstfack in Stockholm 2003-2013. Currently a Visiting Professor in Cultural Studies at the Chinese University of Hong Kong.

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### **Abstract: Heart the Light**

In the rich social landscape of our urban experience, exchanges between people are increasingly filtered by the presence of media. Hand-held, touch- screen devices guide our moves and moods through the city, which appears as an enhancement of omnipresent now. Media makes the public truly public, at the same time generating other effects.

What is the eloquence of light? Does it lie in its source, intensity, ephemerality, the inevitable 'on' and 'off' function or is it located in its pulse and the ability to create illusions? Too much light leads to blindness, to little makes our bodies, and the world around us, disappear. How can we account for the crowd speaking with its the social body, disseminating its speech through circulation of images flashing through our Facebook, Weibo, Twitter accounts? Protest carries a script drawn together in the fleeting light of a collective endurance, in that very moment images are less important as traces but as catalysts of actions and events.

How are our lives and desires represented within the proliferation of media screens privileging immediate access to products and services in an ever-expanding space of consumption? Some of these questions find expression in recent examples of wide-spread protests where the use of light signals visibility, solidarity, formation of a counter-position at the junction of power, control and a need for civic participation. The light/power nexus offers a critical point enabling reversals, bringing those who

are overshadowed by political or economic galaxies of glamour to reclaim their visibility.