

SHARJAH ART MUSEUM 2008

**NOMAD ACADEMY
GOES PUBLIC**

PILOT PROJECTS FOR ART IN THE PUBLIC SPACE IN SHARJAH &
AN ARABIC CULTURAL INSTITUTE IN COPENHAGEN

NOMAD ACADEMY

NOMAD ACADEMY is a network consisting of artists, architects, poets and scholars.

NOMAD ACADEMY is one of the buds of an agreement forged in 2001 pertaining to an educationally related cultural exchange between the United Arab Emirate of Sharjah and The Royal Danish Academy of Fine Arts in Copenhagen. The official signing of the cultural agreement transpired in Sharjah in April 2004. One of the overall goals of the cultural exchange project has been the establishment of networks and/or the widening of already existing networks conjoining the Arabic nations, Denmark and a few selected countries in Scandinavia and the rest of Europe. Consequently, Nomad Academy now involves a steadily increasing number of institutions and individuals in every one of these countries. Several of the different projects that are enumerated in what follows were *not* constituent elements of the original agreement between Sharjah and The Royal Danish Academy of Fine Arts but have in fact been developed and administrated independently by these newly affiliated institutions.

The cultural exchange efforts are supported by a number of public and private foundations in Denmark and by the Department of Culture & Information in Sharjah.

The exhibition entitled **NOMAD ACADEMY GOES PUBLIC** signals the interim rounding off of the official program and is being planned for its presentation in Sharjah.

For the purpose of succinctly setting **NOMAD ACADEMY GOES PUBLIC** into perspective in the overall picture, the three exhibitions that served as precursors to the cultural exchange program will be listed first. After this, there is an enumeration of the projects that have been elements in the cultural exchange: those that have been carried into effect and those that are still being prepared. At the back of this brochure there is an overview of the artists and scholars who are presently or who have been engaged in the various projects.

THE CULTURAL EXCHANGE AGREEMENT SIGNED IN 2001 WAS PUT IN ORDER ON THE BASIS OF THE FOLLOWING EXHIBITION PROJECTS:

1999: The 4th International Biennial in Sharjah

2000: *Overlaps. North-Southeast*, Sharjah Art Museum

2001: The 5th International Biennial in Sharjah

THE FOLLOWING PROJECTS HAVE BEEN REALISED:

2003: *Gammel Dok*, a study sojourn for two Arabian artists at The National Workshop for Arts and Crafts, Gammel Dok, in Copenhagen.

2003: *Five from Afar*, five artists from Sharjah exhibited inside the Galleri Q-Space at The Royal Danish Academy of Fine Arts.

2004: *Seven from Afar*, seven Danish graphic artists and photographers exhibited at the Sharjah Art Museum

2004: *Art and Science, Art in the Public Space & Art and Language.*

A seminar was held at Sharjah University and at The American University of Sharjah, with participants from Sharjah, Copenhagen and Tehran.

2004: *Moon, Light & Sand - Qamar, Dhea' & Rimal.*

Sketch proposals for the public space in Sharjah. Galleri Specta, Copenhagen, with the participation of a number of Arabian and Danish artists.

2005: *GARDENS*

30 Pilot projects of an Arab Cultural Institute in Copenhagen at The Copenhagen School of Architecture.

2006: Books: *Art and Science. Architecture's and Art's Site-specific Projects and The Islamic Golden Age in Spain.*

2007: *Written Images. Arabic Calligraphy.*

Exhibition at The Royal Library, Copenhagen.

Workshop in Arabic Calligraphy, The Royal Danish Academy of Fine Arts, Copenhagen with participation of a number of Arabian and Danish artists.

THE FOLLOWING PROJECTS SUBSUMED WITHIN THE DOMAIN OF THE CULTURAL EXCHANGE AGREEMENT ARE PRESENTLY BEING PREPARED:

2008: Art/architecture exhibition and book publication.

1. *Nomad Academy Goes Public*, Sharjah Art Museum.

Sketch proposals for art in the public space in Sharjah and a number of projected proposals for the design of an Arabian Cultural Institute in Copenhagen

2. Book and catalogue publications.

- *Nomad Academy Goes Public*.

A bilingual English/Arabic catalogue will be published in connection with the exhibition at the Sharjah Art Museum.

- *Danish and Arabic Poetry*.

A two-volume anthology containing contemporary Danish poetry and Arabic poetry from Sharjah and the other Gulf States will be published.

For further information

www.nomad-academy.org

Else Marie Bukdahl, Dr. phil. Associate professor, Former Director of The Royal Danish Academy of Fine Arts.

Dorte Dahlin, visual artist, project manager.

Copenhagen, June 12, 2007

NOMAD ACADEMY GOES PUBLIC

Art and culture are some of the very best instruments for promoting mutual understanding and co-operation between different peoples and cultures.

Sheikh Dr. Sultan bin Mohammed Al Qassimi,
Ruler of Sharjah, UAE

NOMAD ACADEMY GOES PUBLIC

The main focus of NOMAD ACADEMY GOES PUBLIC is Art- and Architecture projects for the public space in Sharjah and an Arabic Cultural Institute in Copenhagen, as brought forth of an interdisciplinary collaboration between Arabian, Danish and Persian people since 2001. At different levels and in different scales all the various projects deal with exchange of cultural values, urban space, and our relation to nature. It is important for us to visualize and describe these themes focusing on the interplay between the local and the global, the national and the international.

In connection to the exhibition, workshops are intended to involve students from the Sharjah College of Fine Arts and Department for Architecture and Design as well as professional artists from The UAE Art Society.

Documentation of the workshops will be installed at the museum as part of the exhibition. Moreover a row of guest lectures, dealing with ecological aspects of art and architecture will be given at Sharjah College of Fine Arts, Dept. of Architecture & Design and The UAE Art Society.

The overall aim in the connected projects is to present the power of art and architecture being visual examples of transcultural and interdisciplinary collaboration – which is one of the necessary keys for coexistence.

The exhibition will be shown at Sharjah Art Museum. However, a few of the projects are going to be set up in the city's space.

The exhibition will consist of the following projects:

1. “TOOLS”

Superflex presents two "tools": SUPERGAS, which is a simple portable biogas unit, that can produce sufficient gas for the cooking and lighting needs of an African family. The biogas unit was constructed in collaboration with Danish and African engineers. The GUARANÁ POWER softdrink is produced by a guaraná farmers' cooperative from Maués in the Brazilian Amazon, in collaboration with Superflex.

The Superflex Group is: Rasmus Nielsen, Bjørnstjerne Christiansen and Jakob Fenger.

2. “MOONLIGHT GARDEN” – SKETCH PROPOSAL FOR SHARJAH

The sketch for a generously conceived layout evinces a re-interpretation of the classical Arabian lunar garden. What is proposed is that this project be erected as the centre of a new city in Sharjah: Moonlight City. The project has been created by architect Jane Havshøj and the sculptor, professor Mogens Møller, who have been working in intimate collaboration with the astrologist and numerologist Nasser Moaeidi Jorfi (Iran) and the light artist/technician Flemming Brandtbjerg. In addition, archaeologist Abdul Sattar Al Azzawi (Sharjah), astrophysicist Salim Abdali and poet Lars Bukdahl are also taking part in the preparation of this project.

3. “LIGHTSCAPE” - A PROPOSAL FOR THE LUMINOUS DECORATION OF HIGH-RISE BUILDINGS IN SHARJAH

An artistic adaptation of the traditional light adornment of high-rise buildings in the area. The project calls visual art, architecture and design into play. There will be a programmatic attempt to employ - to the greatest possible extent - the newest light technologies and alternative energy forms in the project.

The project managers are visual artists Dorte Dahlin, Annemette Larsen, Stig Brøgger and Abdul Rahem Salem (Sharjah), working in collaboration with designer Niels Peter Flint architect and Hans Feldthusen.

4. “PAINT THE DESERT”

The project addresses itself to the conception of the desert as “the empty space” – analogous to “the white canvas”. The project can be carried into effect as an exhibition, as an object in the public space and as a workshop for students at Sharjah College of Fine Arts. The project has been created by the visual artist, Professor Stig Brøgger.

5. “SHARJAH DIALOGUES”

This project will consist of as few as two or as many as five benches. Lights and sounds have been incorporated into the design of the benches, which can be placed individually inside the space of the exhibition and also in the city’s space. The soundtrack in Arabic will play back a conversation about various topics, a conversation transpiring between two persons. The aspect of dialogue operates on different planes: between the two voices on the soundtrack, between the bench and the person who happens to be sitting on it and between the bench and the city’s space. This project has been conceived by visual artist Peter Holst Henckel and writer Ursula Andkjær Olsen in collaboration with Duna and Fanar Ghali, two Arabian actors/poets, living in Denmark.

6. “100 GARDENS” - AN ARABIAN CULTURAL INSTITUTE FOR COPENHAGEN

During the course of this 2004/05 study year, the program development and the implementation of sketch proposals for an Arabian Cultural Institute for Copenhagen took place at The Department of Architecture and Aesthetics at The Aarhus School of Architecture (AAA). A workshop linking together the efforts of some forty students from AAA and a number of students from the Department of Architecture & Design at AUS was held. The results of the studies - in the form of programs, sketches and models - was exhibited at AAA and at The Royal Danish Academy of Fine Arts’ School of Architecture in 2005. The architects Hans Feldthusen, Andriette Ahrenkiel and Torben Nielsen, who are based at AAA, headed up the project.

7. "AGRAPHICS" - GRAPHIC ARTS PROJECT

Lars Grenaae will present a series of graphic art works where heroes and other prominent persons play an important part. It is especially Arabic explorers that he wants to interpret in a contemporary context. Lars Grenaae will head a workshop at the College of Fine Arts, Sharjah.

8. "WORLDBY" - LA VILLAGE VERTICAL

The installation shows a living compound in a new kind of settlement, **WORLDBY** La Village Vertical. The installation will present a city or a vertical structure, which might rise as a model from a sand dune placed in the middle of the exhibition space.

9. "ALGEBRA OF PLACE" - A CINEMATIC ARABESQUE

Algebra of Place investigates and relates to the aesthetics and culture of the Middle East as seen through the original optics of Hotel Pro Forma.

In a free fall, Hotel Pro Forma presents 11 scenes from an imaginary Arabian hotel. A video installation by Kirsten Dehlholm + Ralf Richardt Strøbech, Hotel Pro Forma
Video footage by Joachim Hamou.

WORKSHOPS

Stig Broegger: *Paint the Desert*

Lars Grenaae: *Agraphics*

Hotel Pro Forma: *Algebra of Place*

Niels Peter Flint: *Worldby - La Village Vertical*

POETRY READINGS

Lars Bukdahl

Salim Abdali

3 poets from Sharjah/UAE

In connection to this event, the translated anthologies of Arabic and Danish Poetry will be released.

MUSICAL WORKSHOP

In a workshop **Kenn Lending** and **Alain Apaloo** intend, together with Arabian musicians, to do the experiment bringing their experience with Blues and other African-American music styles together with the great tradition of Arabian music.

GUEST LECTURES

Art, architecture and Ecology.

Else Marie Bukdahl, Dr. phil. Associate professor, Former Director of The Royal Danish Academy of Fine Arts: *Robert Smithson, Landart or Ecological art.*

Superflex, visual artists: *On Ecology and Art.*

Niels Peter Flint, Designer: *Radically Rethinking Design.*

PROJECTS



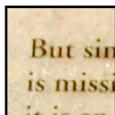
MOONLIGHT GARDEN



PRESENTATION OF 2 TOOLS



LIGHTSCAPE



PAINT THE DESERT



SHARJAH DIALOGUES



**100 GARDENS - AN ARABIC CULTURAL
INSTITUTE IN COPENHAGEN**



AGRAPHICS - GRAPHIC ARTS PROJECT



WORLDBY - LA VILLAGE VERTICAL



ALGEBRA OF PLACE - A CINEMATIC ARABESQUE

MOONLIGHT GARDEN



MOGENS MØLLER
JANE HAVSHØJ
NASSER MOAEDI JORFI
FLEMMING BRANDTBJERG
ABDUL SATTAR AL-AZZAWI
SALIM ABDALI
LARS BUKDAHL

MOONLIGHT GARDEN

Moonlight Garden is a time-honoured Islamic cultural phenomenon, which arose from an even more ancient phenomenon: the Islamic cross garden, the Garden of Eden. As far as we can tell, nowhere is the Moonlight Garden in current usage. However, it is our dream that this wonderful phenomenon be resuscitated ... with its own Renaissance.

The Moonlight Garden was an enchanted place, where poems were recited by the light of the moon, where there was spiritual dancing and music and where the water, the tiles and the white flowers reflected the moonbeams.

In preparing a present day rendition of The Moonlight Garden the central objective of our concern has been to conjoin the past with the present, since we believe that no culture can move its way into the future without being equipped with an understanding of the past.

THIS PROJECT FOR A MOONLIGHT GARDEN CONSISTS OF THREE ELEMENTS.

The first is: an arching and elongated form, a barchan dune, oriented northwest-southeast along the wind direction, its longitudinal axis (see the enclosed description). The barchan dune have the shape of a crescent moon and occurs if the wind comes steadily from the same direction and are encountered in the United Arabic Emirates. This project is based on the studies of barchan dunes made by the scientists Sauermann, Rognon, Poliakov and Hermann in 1999. The barchan in this project measures 130 m in length, 60 m in width and the height is 11,40 m. It will be planked with light-coloured Iranian tiles.

The second element, situated in the sand dune's southern end, is a circular pavilion, placed in such a way so as to be partially encircled by the barchan dune's cusp. The pavillon measures 24 m in diameter and the height is 18 m. Four large columns orientated towards the four corners of the world and 24 smaller circular columns, related to the 24 hours a day, bear a vaulted ceiling aloft. Like the sand dune itself, the pavilion's elevated surface of floor will be covered with tiles, and there will be cushions for the comfort of the sitting guests. Flowing draperies can be drawn between the columns, when necessary, for purposes of shielding off external sources of light. The materials will be light-coloured stones. The image

of the moon is conveyed down onto a circular-shaped surface of sandblasted glass, 3 m in diameter, situated in the centre of the pavilions vault.

The mirror image of the moon will be so sharp and so large that the mountains of the moon will be clearly visible and the moon will be perceived as that classical object that we regard it to be. A high-quality video camera will record the moon in real time. With the camera and the optics placed at the top of the building above the screen upon which the image of the moon will be visible, the point of view from where the moon is seen is exactly the same for the camera as it is for the guests who are looking at the image from inside the building. The reproduction of the moon's image will take place by a powerful high-quality projector.

The third element consists of water which will flow forth from the brink of the dune and over the slip face which is orientated towards the pavilion.

Sura nr 54 "Gamar" ("Moon") assembles our intensions and gives the full meaning of building this **MOONLIGHT GARDEN**.

The Moonlight Garden should be placed in the desert line (energy line) between the Pyramids in Egypt and the "magnet" Kabba. As a vision, one could think of the Moonlight Garden being established in a desert area, founding the centre of a whole new city: *The Moonlight City*. The city – or oasis – should be regarded as a recreational centre with different institutions such as specialized health clinics and a research hospital, calm hotel facilities for patients, their families and other visitors.

THE MOONLIGHT GARDEN should be situated in – and surrounded by – an Islamic garden, with shadowing palmtrees, vegetation attracting birds and herbs and flowers for medical use. The whole area arranged in a certain pattern of canals supplying the gardens with the sound of murmuring water, reflecting the light and fulfilling the image of an Islamic Crossgarden.



DESCRIPTION OF THE EXHIBITION

As an exhibition project, Moonlight Garden will manifest itself in the form of a number of models, drawings and Photostats. The exhibition has been specifically designed for a room measuring 60 square meters in area.

The models, which are placed on top of plinths, are:

Moonlight City, in the scale of 1:500, plaster, wood

Moonlight Garden, in the scale of 1:100, brass

Lunar Mirror, with a wreath of stalactites, in the scale of 1:10, plaster

Iranian tiles, fitted over the form of a sand dune.

(Section - in the scale of 1:1, concrete in the bottom, ceramic)

Column fragments with Arabian and Danish poems about the moon.

(Section - in the scale of 1:1, wood)

Additionally, a few cushions made from a specially woven fabric ... and possibly one example of the curtain fabric to be made from coarsely woven camel's wool.

On the walls, there will be colour Photostats illustrating examples of stalactite formations and tile patterns from Iran, as well as the most important of the project drawings.



PRESENTATION OF 2 TOOLS



SUPERFLEX

TOOLS - PRESENTATION OF 2 TOOLS AND THEIR USE

We are three members, Bjørnstjerne Christiansen, Jakob Fenger and Rasmus Nielsen, who are joined by various international collaborators on individual projects. Since 1993, we have worked on a series of initiatives involving such issues as energy production in developing countries, Internet television studios for specific neighbourhoods and communities and brand name copy production in South East Asia. Though very different, all these projects relate closely to questions of powerrelations, democracy and self-organisation.

We are interested in using our position as artists to explore the contribution that the field of art can make to social, political and economic change. At a moment of extreme disillusion with the current representative system and hysteria around immigration and security, it is our suggestion that some possible new ways of thinking and acting can be found around the activity of art and artists. This project is a step in that investigation.

We look at our works as tools. The tools are considered as invitations rather than representations; invitations that call for a participation and continuation. The tools represent models that are being used by different persons or groups. They are not "alternatives" but are continuations and show real behaviour patterns.

The tools are based on a specific interest in social and economic commitment. The starting point for creating a tool is a belief in a heterogeneous, complex society. The set-up is developed in co-operation with diverse experts who, in turn, add their own specific interests. It can then be taken over and put into operation by various users. The tools invite people to do something: to become active. Tools are framed by and shaped in specific social and local situations and generate their meanings out of this specific context.

Through the tools we investigate communicative processes in which power, hegemony, assertion and oppression, the gain and loss of terrain become evident. Various parties,

individuals or groups, enter the scene with strong personal and specific interests. They constantly influence how the tool is constructed and/or used. The set-up structures can be redefined by users, which can finally lead to changes in the tool itself. The resulting scenarios, a constantly changing succession of possibilities and meanings, are then continued as long as the interest remains alive. The use of the tools mirrors the contradictions and contentions of the users and their commitment in economic, cultural and political discourses. When we assemble not only the project and development team, but also the users, we take into account the specific interests of individual groups, their different opportunities for articulation, their interests and projections. All tools share the aspect of empowerment: e.g. having your own energy supply, becoming an independent producer of energy, having your own channel, joining a political/economic discussion. Taken in this sense, artistic praxis means a concrete cultural intervention that mediates between different interests or at least, makes them visible. In our tools we attempt to create conditions for the production of new ways of thinking, acting, speaking and imagining.

TOOLS / SUPERGAS

Superflex has collaborated with Danish and African engineers to construct a simple, portable biogas unit that can produce sufficient gas for the cooking and lighting needs of an African family. The system has been adapted to meet the efficiency and style demands of a modern African consumer. It is intended to match the needs and economic resources that we believe exist in small-scale economies. The orange biogas plant produces biogas from organic materials, such as human and animal stools. For a modest sum, an African family will be able to buy such a biogas system and achieve self-sufficiency in energy. The plant produces approx. 4 cubic metres of gas per day from the dung from 2-3 cattle. This is enough for a family of 8-10 members for cooking purposes and to run one gas lamp in the evening.



TOOLS / GUARANÁ POWER

The GUARANÁ POWER softdrink is produced by a guaraná farmers' cooperative from Maués in the Brazilian Amazon, in collaboration with Superflex. The farmers have organised themselves in response to the activities of the multinational corporations Xxxx and XxxxXx, a cartel whose monopoly on purchase of the raw material has driven the price paid for guaraná seeds down by 80% while the cost of their products to the consumer has risen.

The intention with GUARANÁ POWER is to use global brands and their strategies as raw material for a counter-economic position, and to reclaim the original use of the Maués guaraná plant as a powerful natural tonic, not just a symbol.



LIGHTSCAPE



DORTE DAHLIN
ANNEMETTE LARSEN
ABDUL RAHEM SALEM
STIG BRØGGER
HANS FELDTHUSEN
NIELS PETER FLINT

LIGHTSCAPE

Sketches for a site-specific lighting design for high-rise buildings in Sharjah

An artistic adaptation of the traditional light adornment of high-rise buildings in the area.

The project calls visual art, architecture and design into play. There will be a programmatic attempt to employ - to the greatest possible extent - the newest light technologies and alternative energy forms in the project. Through the vehicle of new kinds of technology, the project offers reflections on the phenomenon of light as “veiling” – and as the membrane between the public and the private space.

The project managers are visual artists Dorte Dahlin, Annemette Larsen, Stig Brøgger and Abdul Rahem Salem (Sharjah), working in collaboration with designer Niels Peter Flint architect and Hans Feldthusen.

EXHIBITION CONCEPT

The project will be displayed as an installation.

A new end wall, spanning from floor to ceiling, are to be constructed in the existing interior space of Sharjah Art Museum.

The wall will consist of three large panes of Privalite glass, each measuring 2 meters in height, framed in by architectonic elements. The glass, which can appear either as being clear and transparent or with a matte lustre, depending on the flow of electricity, will be used as the screen for black and white films and animated drawings, that are to be projected from behind the screen. Narrow openings at either side of the glass wall lead into the projection room, which measures approximately 3.5 meters in depth. This space will be arranged as a “private room”, with cushions, carpets, etc. The “private room” will be visible when the flow of electricity to the glass panes is switched off. The Privalite wall is a full-scale model (1:1), which could conceivably be installed directly into a building’s façade.



PAINT THE DESERT

So let us
paint the desert
the last place on earth
still empty
Very soon the desert
may be outside
our solar system
somewhere out there
Maybe already

إدمن الصحراء

out there
Maybe it is not sand
Maybe something else
of a very different
color and form
A place far from home
where you
do not want to be
but would like to see

STIG BRØGGER

PAINT THE DESERT

The project consists of 2 installations: one located inside the museum, the other located outside.

INSTALLATION INSIDE THE MUSEUM

The installation consists of 16 transparencies with a longer text (8 transparencies in English, 8 in Arabic). The total dimension of the 16 transparencies is 180 x 120 cm. In addition, the installation includes a brief text in English and Arabic in shaped neon.

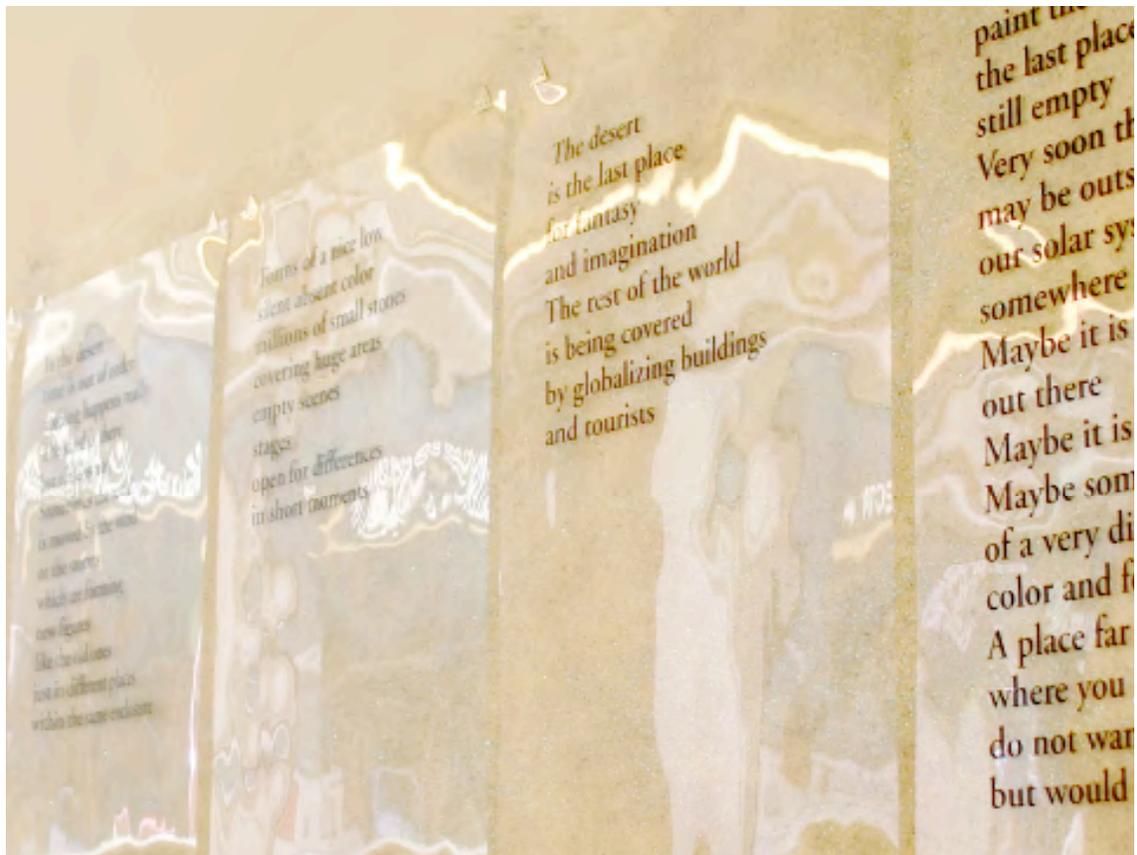
The room inside the museum should be laid out as two symmetrical areas (“alcoves”) each with three 6 x 6 meter walls. In one “alcove” the transparencies with English text are mounted on the side walls. The neon text is mounted on the far wall at the back of the alcove. The other “alcove” mirrors the first one with transparencies and green neon text, only here the texts are in Arabic. In addition, projectors with coloured light will be installed. The wall below the green neon texts will be painted with micaceous paint and sand. The paint job should be done on-site.

INSTALLATION OUTSIDE THE MUSEUM

2 green neon shaped texts in English and Arabic respectively will be mounted outside of the museum.

WORKSHOP

The workshop should be a cooperation between Sharjah College of Fine Arts, The UAE Arts Society and Stig Brøgger. Both students and professional artists will have to “paint the desert”. The process will be documented by photo and video – and may in this way be included in the exhibition.



But since everything
is missing
it is an open place
open for anything
which can stand
the heat and the wind

SHARJAH DIALOGUES



PETER HOLST HENCKEL
URSULA ANDKJÆR OLSEN
DUNA GHALI
FANAR GHALI

SHARJAH DIALOGUES

The project consists of two benches located inside the Sharjah Art Museum, and one bench outside, within the urban space of Sharjah. The individual benches are made of polished, waterproof plywood. Each bench has a soundtrack in the form of a conversation between two persons on various subjects; by sitting on the individual benches, the audience becomes part of the conversation's dramaturgy and narrative. The dialogue thus plays out at various levels: between the voices on the soundtrack and people, between the bench and the listener, and between the work and the urban space.

ART AS CULTURAL DIALOGUE

Art is not an isolated world in itself, but rather one of many ways of being in the world - of understanding and relating to the world. I like to describe art as an interface, an interface between us and the world. Just as the interface of a computer establishes a common language between the computer's binary codes and the users, art can create a common space that enables us to be in and relate to our common reality, in all its facets. I can thus agree with the sociologist Z. Bauman, who stated in an interview that from his point of view, one of the great tasks of the present time was to: *relearn the ability to translate individual problems into common questions*. That could in principle be an excellent description of what much art is attempting to do today.

Translating individual problems into common questions is precisely what Sharjah Dialogues is about. The benches function as a kind of interface in the public arena. Through their aesthetic qualities and function, they invite a dialogue with the public. You sit down and enter into a dialogue between various imaginary people. You listen and reflect yourself in the things, places and events that the people are talking about, and thereby inevitably become a participant in the dialogue.

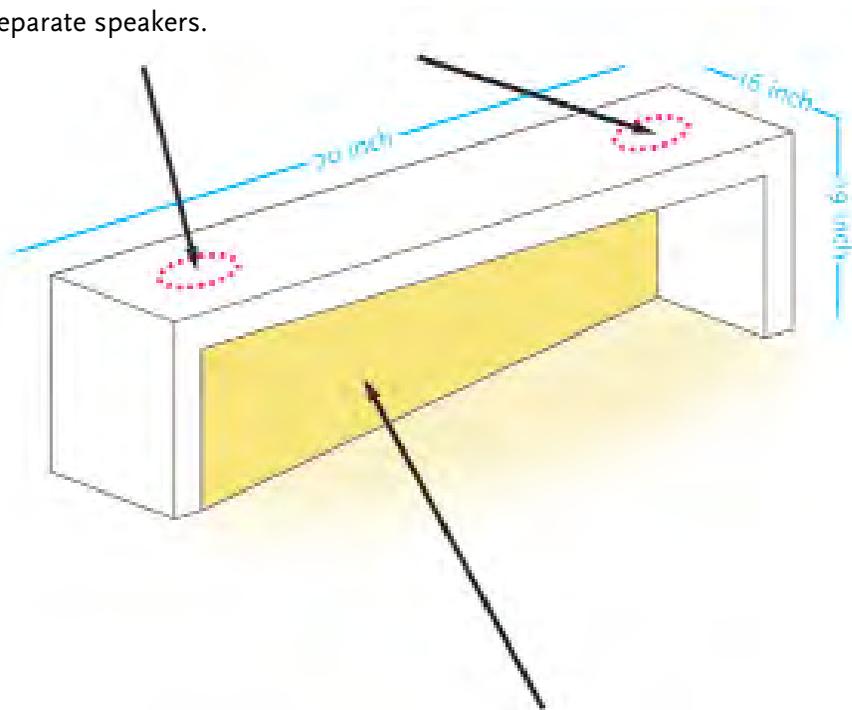
THE DIALOGUE

The soundtrack that is heard at the benches consists of a dialogue in Arabic/English between two imaginary persons. This dialogue has been developed and written in cooperation with the writer Ursula Andkjær Olsen and Duna and fanar Ghali, two arabian poets/actors living in Denmark.

SHARJAH DIALOGUES - sketch

Two hidden speakers are built into the underside of the bench.

These are linked to an external CD/DVD player, which plays a conversation between two people in such a way that the voices come from separate speakers.

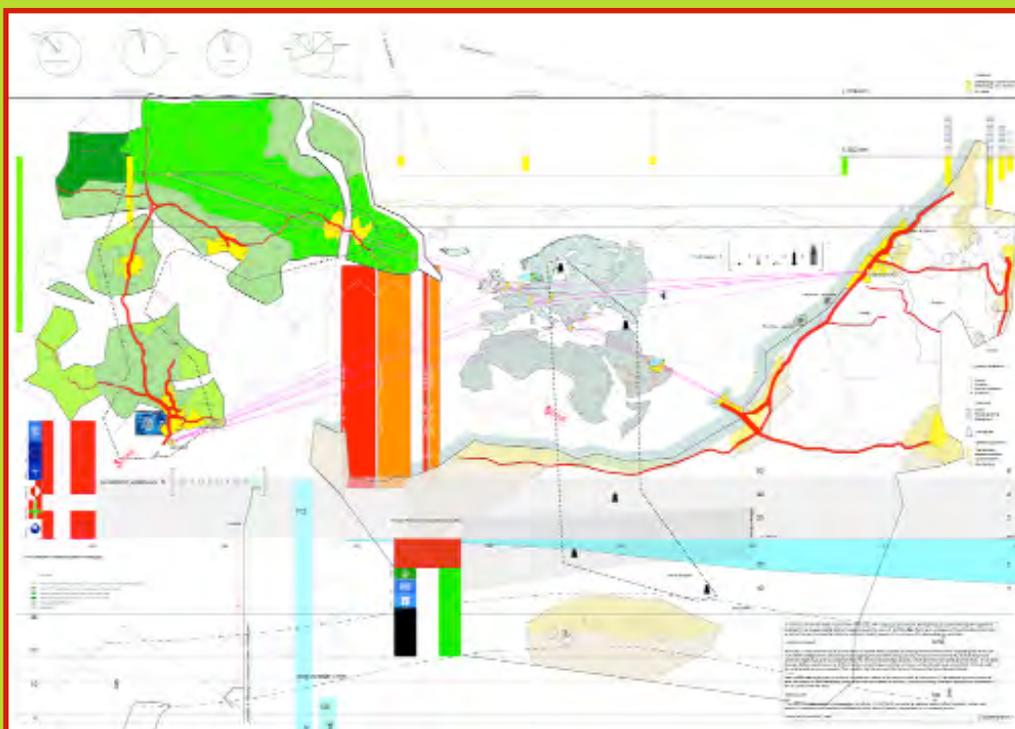


Translucent glass sheet.

Behind the glass sheet are a number of RGB LED light sources controlled by a colour sequencer, which cause the light to gradually change colour over time.

100 GARDENS

- an arabic cultural institute in copenhagen



**DEPARTMENT OF
ARCHITECTURE AND AESTHETICS
THE AARHUS SCHOOL OF ARCHITECTURE
HANS FELDTHUSEN**

**ANDRIETTE AHRENKIEL
TORBEN NIELSEN
STUDENTS AT THE DEPARTMENT**

AN ARABIC CULTURAL INSTITUTE IN COPENHAGEN

The Department of Architecture and Aesthetics at the Aarhus School of Architecture is this academic year working with a project suggesting that a Nordic cultural institute is built in Copenhagen to promote the understanding between European and Arab-Islamic culture.

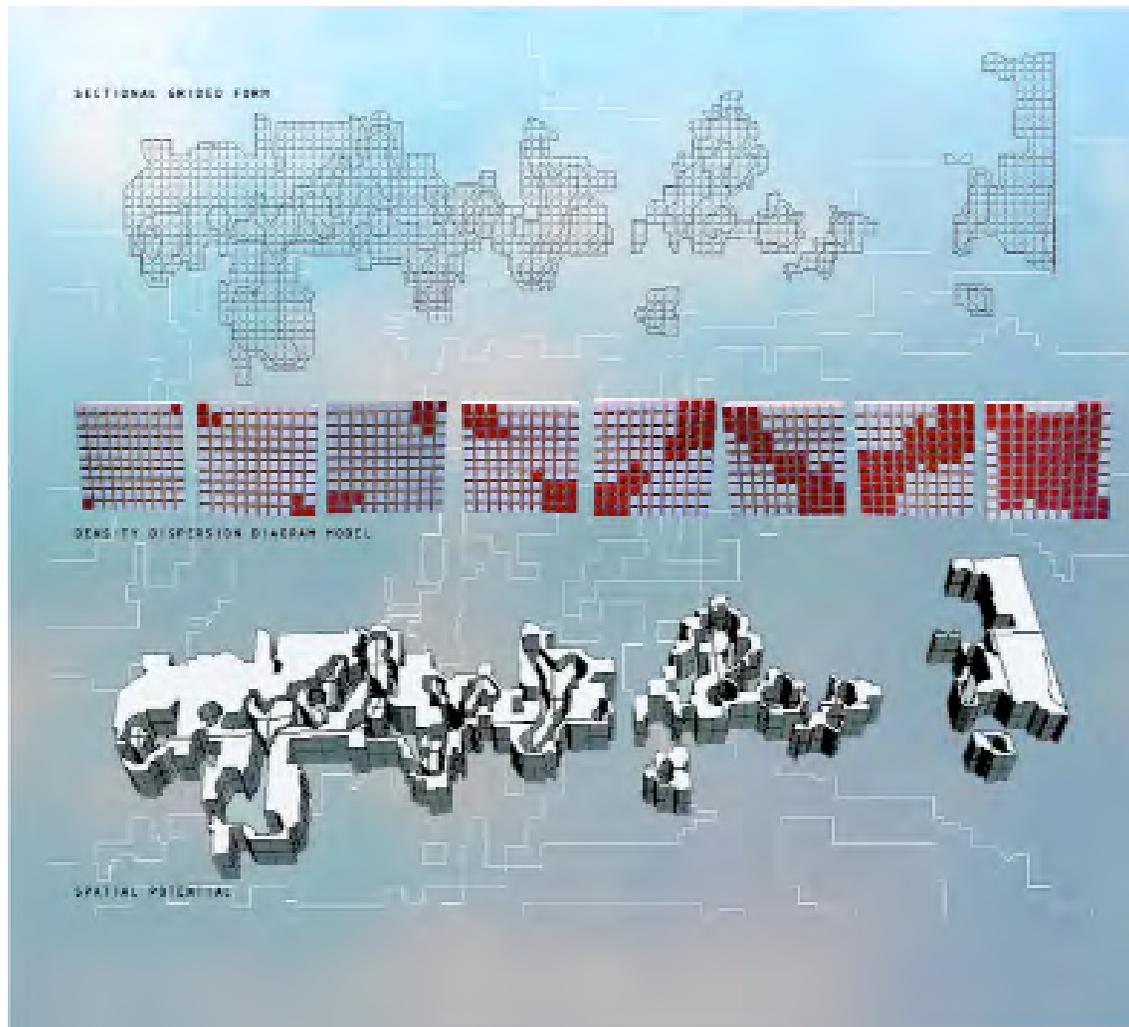
The programme for this centre suggests a number of locations – among these the initiators suggest the site near Frederiksholms Kanal on the waterfront.

Through the project Department I wishes to participate in a current architectural debate regarding the relationship between individuality and publicness. The students' work will contribute to this debate through proposals for what the concepts of the individual and the collective space means today. This applies for instance in relation to the differences one can observe between European and Arab cultural-, urban- and building patterns in a historical perspective.

The following contributions furthermore have a common interest in seeing the cultural centre as a place that by definition is sufficiently elastic to be able to deal with the transient and provisional events with which both cultures are in harmony. The provisional will be themes that the Department - with its starting point in a case-specific study of Arab culture - will be studying more closely in the spring 2005.

These architectural contributions from the autumn semester of 2004 can be seen as programme- and form-related introductory studies of this cultural institute and open the discussion of the collective space.

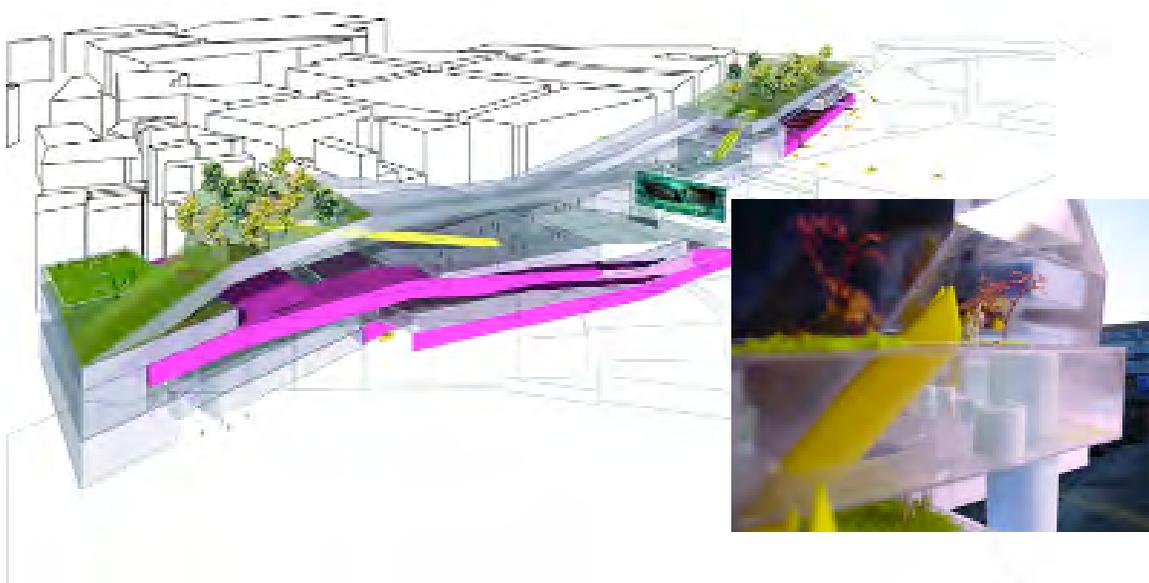
CARTOGRAPHY is a mapping of virtual relations between Denmark and the United Arab Emirates. The map creates a global, collective space by studying in which sense local fields and flows can be said to influence each other.



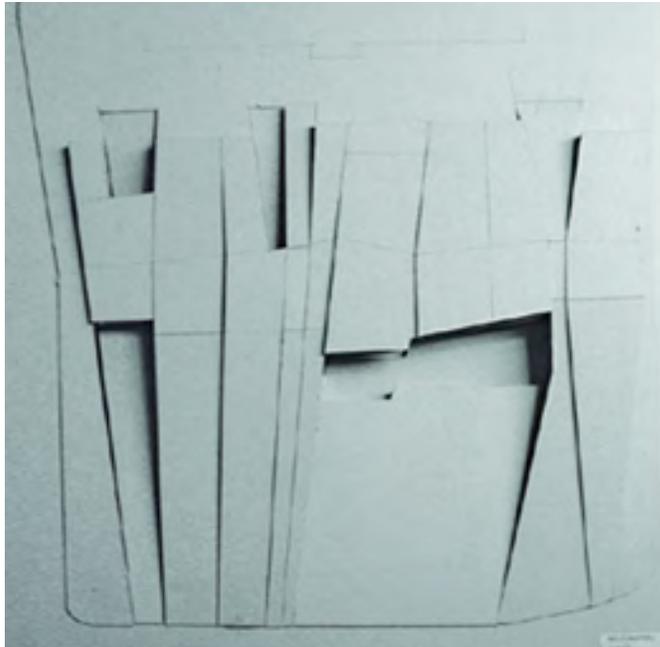
CROWD-DENSITY sees the collective space as interactions between provisional conditions. In films, drawings and model, studies are made of the architectural potential in movements within a group of people – their positioning among themselves and in relation to the surrounding space. As morphic resonances of variable densities of space-time, activity or action.



[F]LUX works with spatial substances that redefine surface and material and where the volume is an aggregate condition between solid and void. Bubblestructures are hard and soft as well as transparent and opaque.



In **FLEX** we work with super-structures where the provisional is connected with an extreme degree of flexibility both with regard to programme and context



PICTURES BY FOLLOWING STUDENTS:

Martin Laursen, Jakob Nørbjerg Madsen, Lauren Rosenbloom, Martin Krogh Hansen, Kamilla Heskje, Mendel Robbers, Lotte Sponberg, Arnar Thor Jonsson, Marte Strømsnes Larssen, Thomas Søndergaard Svendsen, Anders Lonka Nis-Hansen, Morgan Jacobsen, Jacob Ulvsrod Sørensen.

100 GARDENS

Students and teachers from the Department of Architecture and Aesthetics at the Aarhus School of Architecture went to the United Arab Emirates for 12 days in February 2005 to gather material for this academic year's semester project: An Arab cultural centre in Copenhagen.

After this trip, the work is to carry out comparative studies of Arab and Danish culture. These studies create the background for individual sketch projects for the cultural centre. Each student has made an individual programme for the house. This means that we can present a multifaceted bid for what an Arab cultural centre in Denmark could be.

It is, however, a fixed demand on the programme that each student's proposal includes 'a cultural garden' – preferably inspired by the Islamic garden or the Garden of Eden.

The concept of the exhibition focuses and brings together these 100 gardens on a wooden platform, possibly lacquered. This platform fills the entire floor in the right gallery. The platform has traces of the Persian carpet – more specifically 'the garden carpet' – with its characteristic pattern 'chahar bagh'.

Chosen projects will be shown as video projections in their full size on built-up 'screens'.

In the left side gallery model reliefs in wood are placed – possibly also lacquered – that show sections and detailing from chosen rooms.

AGRAPHICS

- Graphic Arts Project.



LARS GRENAA

AGRAPHICS

It is my intention to create a series of graphic art works where heroes and other prominent persons play an important part.

It is especially Arabic explorers that I want to interpret in a contemporary context. My aim is to get behind the fame of these persons and depict them in such a way as to make them present as if they were our contemporaries.

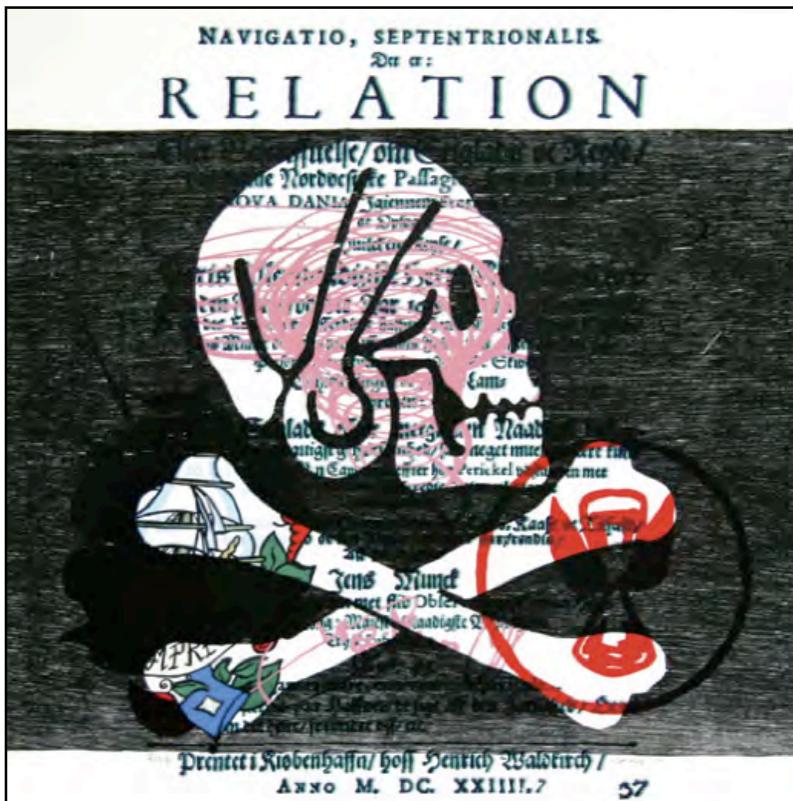
It is my wish that these heroes will inspire the spectator and put our everyday life into a new perspective.

The portrayal of explorers gives you the best opportunity of visualizing the meeting of two cultures and the mutual understanding that may arise from such a meeting.

I will, as has been planned, head a workshop at the College of Fine Arts, Sharjah, where I will introduce the techniques and the practice, that not only reflect my own work, but which also give insight into the new and unconventional application of the graphic arts that has arisen among students of the Royal Danish Academy of Fine Arts.



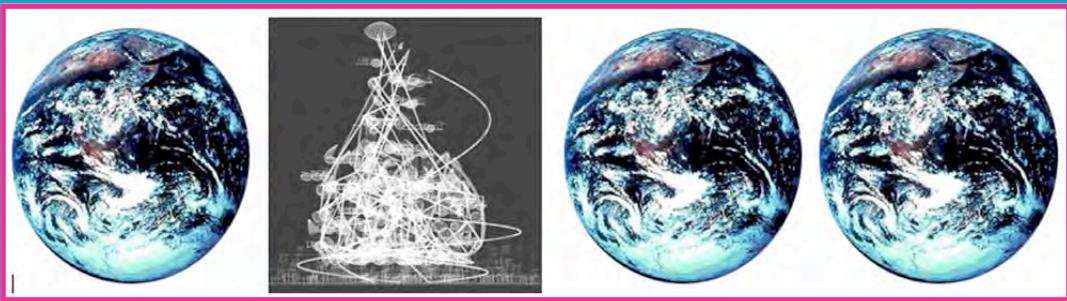
Carsten Niebuhr, 2006



Jens Munk, 2005

WORLD BY

- La Village Vertical



NIELS PETER FLINT

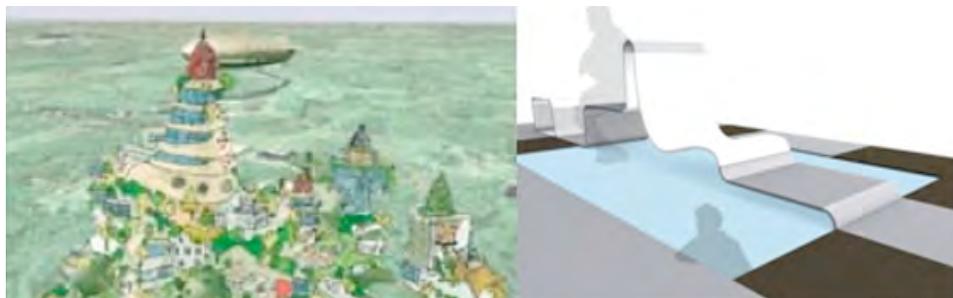
WORLDBY - LA VILLAGE VERTICAL.....

..or how to reduce the consumption of planets

INSTALLATION WORLDBY – LA VILLAGE VERTICAL:

The installation shows a living compound in a new kind of settlement, Worldby La Village Vertical. The installation will present a city or a vertical structure, which might rise as a model from a sand dune placed in the middle of the exhibition space. The model, which will be interactive in various ways, will through videos and posters / paintings / panels illustrate how life could be in such a structure which might house thousands of humans.

The model is formed as a kind of green spiral tree where humans as well as plants, insects, birds, all kind of animals - and resources as water, air and earth - function together as such it is a radical Re-thought place, where technology, nature and humans meet in various symbiotic relationships. Its a futuristic vision which captures the best from the past with the most amazing from the future and fusions it with a planet in constant evolution.



THE WORLDBY INSTALLATION CONTAINS:

1. A videowall and / or an interactive virtual or real model of Worldby....- a kind of city for a possible future.
2. An installation of flooring products (the "skin" of the planet) indicating interior climates inside Worldby - this will include live plants and water - a kind of house in the city.
3. A series of interior objects and lighting to be defined at later stage - kind of furniture in the house.

For more image material please see: <http://shop.exdl.com/city/index.html>

ALGEBRA OF PLACE

- a Cinematic Arabesque



HOTEL PRO FORMA

**KIRSTEN DEHLHOLM
RALF RICHARDT STRØBECH**

**VIDEO FOOTAGE BY:
JOACHIM HAMOU.**

ALGEBRA OF PLACE

- A cinematic arabesque

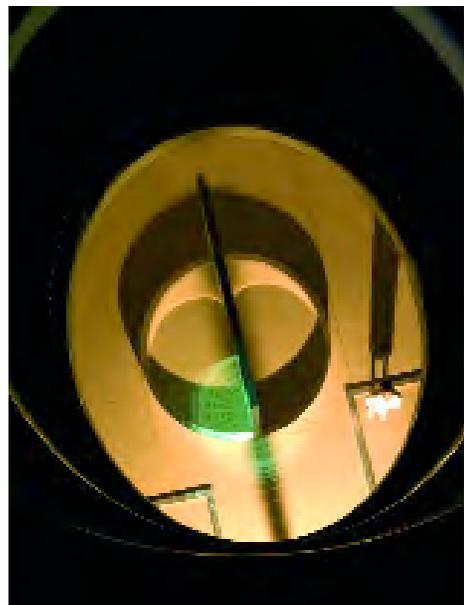
Algebra of Place investigates and relates to the aesthetics and culture of the Middle East as seen through the original optics of Hotel Pro Forma.

In a free fall, Hotel Pro Forma presents 11 scenes from an imaginary Arabian hotel. From the reception gift shop and through the private parlours a female DJ guides the guests from lobby to lounge, filling the hotel with Middle-Eastern rhythms.

A montage of film creates and investigates the imaginary rooms one by one. Images open the gaze to geometry and ancient knowledge, to yearning and learning, to pomp and people. A female figure follows through tapestries of meanings and stories.

A video installation by Kirsten Dehlholm + Ralf Richardt Strøbech, Hotel Pro Forma

Video footage by Joachim Hamou



NOMAD ACADEMY GOES PUBLIC

SHORT CV ON PARTICIPANTS

VISUAL ART

VISUAL ART / PERFORMANCE

DESIGN

ARCHITECTURE

ARCHAEOLOGY

POETRY / RESEARCH

MUSIC

PRESS

VISUAL ART

FLEMMING BRANTBJERG, light artist (DK)

Specialized in photography, video and different kinds of light projection.

“Moon, Light & Sand”, Gallery Specta, Copenhagen 2004

“Nomad Academy Goes Public”, Sharjah Art Museum 2008

STIG BROEGGER, painter (DK)

Professor Emeritus, The Royal Danish Academy of Fine Arts, Copenhagen

“Overlaps. North-Southeast”, Sharjah 2000. Coordinator/participant

“The Sharjah V. International Biennial”, Sharjah 2001. Participated in Moonchannel

“Five from Afar”, Gallery Q-space, Copenhagen 2003. Coordinator.

“Moon, Light & Sand”, Gallery Specta, Copenhagen 2004. Coordinator/participant

“Nomad Academy Goes Public”, Sharjah Art Museum 2008

DORTE DAHLIN, visual artist (DK)

(www.dortedahlin.dk)

Co-director/organizer of “Nomad Academy”

“The IV. International Biennial”, Sharjah 1999

“Overlaps. North-Southeast,” Sharjah Art Museum, 2000. Curator/participant

“The V. International Biennial”, Sharjah 2001. Official Danish curator

“Proposal for an Academy of Fine Arts in Sharjah”, 2001. Participant

Member of the initiative group concerning a concept for “An Arabic Cultural Institute in Copenhagen”, 2001-?

“Seven from Afar”, Sharjah Art Museum 2004. Lecturer

“Moon, Light & Sand”, Gallery Specta, Copenhagen 2004

“Nomad Academy Goes Public”, Sharjah Art Museum 2008

LARS GRENAAE, graphic artist (DK)

Assistant Professor, Dep. Of Graphics, The Royal Danish Academy of Fine Arts.

“Five from Afar”, Gallery Q-space, Copenhagen 2003. Coordinator.

“Seven from Afar”, Sharjah Art Museum, 2004.

“Nomad Academy Goes Public”, Sharjah Art Museum 2008

PETER HOLST HENCKEL, visual artist (DK)

“Sharjah Dialogues”, pilot project for art in the public space of Sharjah

“Nomad Academy Goes Public”, Sharjah Art Museum 2008.

ANNEMETTE LARSEN, graphic artist (DK)

MA in Art Theory and Communication

“Overlaps. North-Southeast”, Sharjah 2000.

“The Sharjah V. International Biennial” Sharjah ,2001. Participated in Moonchannel

“Proposal for an Academy of Fine Arts in Sharjah”, 2001. Participant.

“Moon, Light & Sand”, Gallery Specta, Copenhagen 2004

“Nomad Academy Goes Public”, Sharjah Art Museum 2008

MOGENS MØLLER, sculptor (DK)

Professor Emeritus, The Royal Danish Academy of Fine Arts.

“Overlaps. North-Southeast”, Sharjah 2000

“Seven from Afar”, Sharjah Art Museum 2004. Lecturer

“Moon, Light & Sand”, Gallery Specta, Copenhagen 2004

“Nomad Academy Goes Public”, Sharjah Art Museum 2008

ABDUL RAHIM SALEM, painter/sculptor (UAE)

Former Chairman, UAE Art Society. Employed at the UAE Ministry of Educational Affairs, Dubai. Abdul Rahim Salem was one of the UAE coordinators working out the major cultural

event “Overlaps. North-Southeast”, Sharjah 2000, leading to the cultural exchange program and the network “Nomad Academy”.

“Studio grant for Gl. Dok” , Copenhagen 2003

“Five from Afar”, Gallery Q-space, Copenhagen 2003

“Moon, Light & Sand”, Gallery Specta, Copenhagen 2004

“Nomad Academy Goes Public”, Sharjah Art Museum 2008.

SUPERFLEX, visual artists/new electronic media (DK)

(www.superflex.dk)

Rasmus Nielsen, Bjørnstjerne Christiansen, Jakob Fenger

“The Sharjah V. International Biennial”, Sharjah, 2001. Artistic directors of Moonchannel

(www.superflex.net/tools/superchannel/users/moon.shtml)

“Moon, Light & Sand”, Gallery Specta, Copenhagen 2004.

“Nomad Academy Goes Public”, Sharjah Art Museum 2008.

VISUAL ART / PERFORMANCE

HOTEL PRO FORMA, visual art/performance (DK)

(www.hotelproforma.dk)

Hotel Pro Forma (1985-) is a production company of performances and exhibitions. Every production is a new experiment and an investigation that contains a double staging: contents and space. The architecture and the traditions of the venue are part of the performance as a co-player. Perception, perspective and themes from the world today intertwine with each other in a conceptual, visual work of art.

Each production is the result of a close collaboration of professionals from many disciplines: the visual arts, architecture, music, film, literature, science, and digital media.

Performers are carefully selected for each performance.

Hotel Pro Forma has created performances for museums, town halls and public buildings as

well as for theatres in Europe, Mexico, Japan, Australia, and USA.

Artistic directors is Kirsten Dehlholm, visual artist and Ralf Richard Stroebech, architect.

“Nomad Academy Goes Public”, Sharjah Art Museum 2008.

DESIGN

NIELS PETER FLINT, designer (DK)

(www.exdl.com)

Has been working in the field of sustainable design through the past 18 years.

Initiator of the eco-design network O2 International (1988).

“Moon, Light & Sand”, Copenhagen 2004

“Nomad Academy Goes Public”, Sharjah Art Museum 2008.

ARCHITECTURE

ANDRIETTE AHRENKIEL, architect MAA (DK)

Associated professor, PhD, Institute of Architecture and Aesthetics at Aarhus School of Architecture.

“An Arabic Cultural Institute for Copenhagen”, project at Aarhus School of Architecture 2004-2005. Director.

“GARDENS” 30 Pilot projects of an Arab Cultural Institute in Copenhagen

The Copenhagen School of Architecture, 2005.

“Nomad Academy Goes Public”, Sharjah Art Museum 2008.

TORBEN NIELSEN, architect MAA (DK)

Associated professor, Institute of Architecture and Aesthetics at Aarhus School of Architecture.

“An Arabic Cultural Institute for Copenhagen”, project at Aarhus School of Architecture

2004-2005. Director.

“GARDENS” 30 Pilot projects of an Arab Cultural Institute in Copenhagen
The Copenhagen School of Architecture, 2005.

“Nomad Academy Goes Public”, Sharjah Art Museum 2008.

HANS FELDTUSEN, architect MAA (DK)

Director, Institute of Architecture and Aesthetics at Aarhus School of Architecture.

“Overlaps. North-Southeast”, Sharjah Art Museum 2000. Participant/director of a major
workshop in the desert area between Sharjah and Dubai/writer.

“Moon, Light & Sand”, Cph. 2004.

“An Arabic Cultural Institute for Copenhagen”, project at Aarhus School of Architecture
2004-2005. Director.

“GARDENS” 30 Pilot projects of an Arab Cultural Institute in Copenhagen
The Copenhagen School of Architecture, 2005.

“Nomad Academy Goes Public”, Sharjah Art Museum 2008.

MARTIN KROGH HANSEN, architect MAA (DK)

“An Arabic Cultural Institute for Copenhagen”, project at Aarhus School of Architecture
2004-2005. Participant.

“GARDENS” 30 Pilot projects of an Arab Cultural Institute in Copenhagen
The Copenhagen School of Architecture, 2005.

“Nomad Academy Goes Public”, Sharjah Art Museum 2008.

JANE HAVSHOJ, architect MAA, PAR (DK)

Own practice dealing with international projects.

“Seven From Afar”, Sharjah Art Museum 2004. Lecturer

“Moon, Light & Sand”, Cph. 2004

“Nomad Academy Goes Public”, Sharjah Art Museum 2008.

MARTIN LAURSEN, architect MAA (DK)

“An Arabic Cultural Institute for Copenhagen”, project at Aarhus School of Architecture 2004-2005. Participant.

“GARDENS” 30 Pilot projects of an Arab Cultural Institute in Copenhagen
The Copenhagen School of Architecture, 2005.

“Nomad Academy Goes Public”, Sharjah Art Museum 2008.

ARCHAEOLOGY

ABDUL SATTAR AL-AZZAWI, Dr., archaeologist (UAE)

Former director of the Museum of Archaeology in Baghdad. In Sharjah Dr. Al-Azzawi works in the Dept. of Heritage, guiding the restoration of the old village of Sharjah - as well as other places in UAE.

Dr. Al-Azzawi and his staff participated in “Overlaps. North-Southeast,” Sharjah 2000, during a major workshop in the desert area between Sharjah and Dubai, led by architect Hans Feldthusen.

“Moon, Light & Sand”, Galleri Specta, Copenhagen 2004

“Nomad Academy Goes Public”, Sharjah Art Museum 2008.

POETRY / RESEARCH

SALIM ABDALI, scientist, poet, translator (DK)

Associate Professor at Technical University of Denmark, DTU. Author of several translations, books and anthologies, from arabic to Danish and from Danish to Arabic, 1988-2004

“Overlaps. North-Southeast”, Sharjah 2000. Poetry recitation/translator

“Proposal for an Academy of Fine Arts in Sharjah”, 2001, Participant

"Anthology, a concise presentation of danish and arabic poetry" 2008

Moon, Light & Sand”, Copenhagen 2004

“Nomad Academy Goes Public”, Sharjah Art Museum 2008

ELSE MARIE BUKDAHL, Prof., Dr. phil. (DK)

Rector, The Royal Danish Academy of Fine Arts

Director of “Nomad Academy”

“Overlaps. North-Southeast”, Sharjah 2000. Protector/lecturer/writer

“Proposal for an Academy of Fine Arts in Sharjah”, 2001. Director.

“The Sharjah IV. International Biennial”, Sharjah 2001. Lecturer/jury member

Member of the initiative group concerning a concept for “An Arabic Cultural Institute in Copenhagen”, 2001-?

“Seven from Afar”, Sharjah Art Museum 2004. Lecturer

“Nomad Academy Goes Public”, Sharjah Art Museum 2006.

“Arabic calligraphy, photography and video”, The Royal Library, Cph 2006. Coordinator

Seminar: “Selected Aspects of Art, Poetry and Music in the Arab World”, The Royal Library, Cph 2006. Coordinator

Seminar: “Art, Faith, Thought and Power. A Dialogue among Arabic and Nordic philosophers”, The Royal Danish Academy of Fine Arts, Copenhagen, 2006. Director

LARS BUKDAHL, poet, critic (DK)

Works as a critic at the major Danish newspaper Weekend Avisen

Published two novels and eight collections of poetry

“Overlaps. North-Southeast”, Sharjah 2000. Poetry recitation/writer

“Seven from Afar”, Sharjah Art Museum 2004. Lecturer, “Art & Language”

“Anthology, a concise presentation of danish and arabic poetry” 2008

“Moonlight Garden”, participates in an ongoing site-specific project for Sharjah

“Moon, Light & Sand”, Copenhagen 2004

“Nomad Academy Goes Public”, Sharjah Art Museum 2008

NASSER MOAEDI JORFI, astrologist, numerologist (IRAN)

“Seven from Afar”, Sharjah Art Museum 2004. Lecturer

“Moon, Light & Sand”, Copenhagen 2004

“Nomad Academy Goes Public”, Sharjah Art Museum 2008

URSULA ANDKJÆR OLSEN, poet (DK)

“Sharjah Dialogues”, pilot project for art in the public space of Sharjah

“Nomad Academy Goes Public”, Sharjah Art Museum 2008

MUSIC

KENN LENDING, guitarist (DK)

(www.lending.dk)

“Nomad Academy Goes Public” (workshop), Sharjah Art Museum 2008.

ALAIN APALOO, guitarist (TOGO + DK)

“Nomad Academy Goes Public” (workshop), Sharjah Art Museum 2008.

PRESS

JETTE SACHS, journalist (DK)

Press agent

Press agent for the initiative group concerning a concept for “An Arabic Cultural Institute in Copenhagen”, 2001-?

“Nomad Academy Goes Public”, Sharjah Art Museum 2008.

METTE STARCK, journalist, VITA - Danish Radio (DK)

“Arab Cultural Institute”, The Copenhagen School of Architecture 2005

<http://www.dr.dk/P1/Vita/Udsendelser/2006/01/05143339.htm>

“Written Images”, The Royal Danish Library 2007

<http://www.dr.dk/P1/Vita/Udsendelser/2007/07/06122720.htm>

“Nomad Academy Goes Public”, Sharjah Art Museum 2008.

MARCUS BURKHARDT, Ph.D. media- & communication research(GER)

Administrator of <http://www.nomad-academy.org>

“Nomad Academy Goes Public”, Sharjah Art Museum 2008

ARTHISTORY

CECILIE HOEGSBRO HENCKEL, freelance arthistorian (DK)

Preparation of book on the cultural exchangeprogram and Nomad Academy