

SHARJAH ART MUSEUM 2006

**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 4<sup>th</sup> International Biennial in Sharjah

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

**2001:** The 5<sup>th</sup> 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.

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

**2006:** Art/architecture exhibition and book publication.

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

Five 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.

- *Art and Science and Art in the Public Space.*

The lectures/discussions from the seminar held at Sharjah's universities in 2004 will be published in both Arabic and English.

- *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.

**UNDER PREPARATION, IN CONNECTION WITH THE IMPENDING CULTURAL FESTIVAL,  
"IMAGES OF THE MIDDLE EAST", TO BE PRESENTED IN 2006:**

Art exhibition and international seminar on Arabic culture.

1. Exhibition with Arabic calligraphy and photography at The Royal Library.
2. Seminar at The Royal Library.

*Selected aspects of art, poetry and music in the Arabic world.*

- 2,1. Seminar at The Royal Danish Academy of Fine Arts

*Art, Faith, Thought and Magic. A dialogue among Arabic and Nordic philosophers.*

**NEW PERSPECTIVES:**

Literature and performance.

1. Studies of Arabic literature and poetry positioned in the spotlight at The Writer's Training College in Copenhagen.
2. Performance presented by Hotel Pro Forma.

Hotel Pro Forma is planning the production of *Stedets Algebra (The Algebra of the Place)*, and scheduling a performance of this piece in Sharjah/Dubai sometime during the course of 2006/07.

**ELSE MARIE BUKDAHL**, dr. Phil., rector of The Royal Danish Academy of Fine Arts

**DORTE DAHLIN**, visual artist, project manager

Copenhagen, January 17, 2005

# 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 exhibition will consist of five sketch proposals for art in the public space in Sharjah and one large aggregate project for an Arabian Cultural Institute in Copenhagen. The projects are addressed in different ways to Sharjah's urban space, nature and cultural values. What is characteristic of a number of the exhibited projects, moreover, is that they have been brought forth as part of an interdisciplinary collaboration among Danish, Arabian and Iranian people. The project, *An Arabian Cultural Institute*, which has never been shown before, has sprouted forth from the many years of collaboration with Sharjah – as part and parcel of a shared recognition of – and concomitantly with inspired visions that – it is indeed possible to work together in the areas of art, architecture and education, notwithstanding the considerable cultural disparities.

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 three “tools”: TOOLS/SUPERGAS, TOOLS/SUPERCOPY and TOOLS/SUPERCITY. TOOLS/SUPERCITY is, for example, a computer program designed in such a way that the residents in one particular urban area can enter into dialogue with the architects' projects and come forth with new proposals or simply suggest alterations in the urban planning or in the design of a new residential complex. The Superflex Group will introduce the tools and provide a guide to how they can be utilised. 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 astrologer and numerologist Nasser Moaeidi Jorfi (Iran) and the light artist/techni-

cian 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. The project is to be implemented as an exhibition and also on a larger scale within the city's space.

### **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 Art College.

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 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.

## **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 are progressing 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 The American University in Sharjah is currently active. The results of the studies - in the form of programs, sketches and model - will be 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, head up the project.

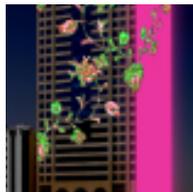
# PROJECTS



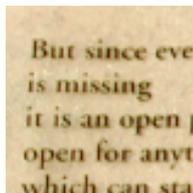
**MOONLIGHT GARDEN**



**TOOLS: SUPERGAS / SUPERCOPY / SUPERCITY**



**LIGHTSCAPE**



**PAINT THE DESERT**

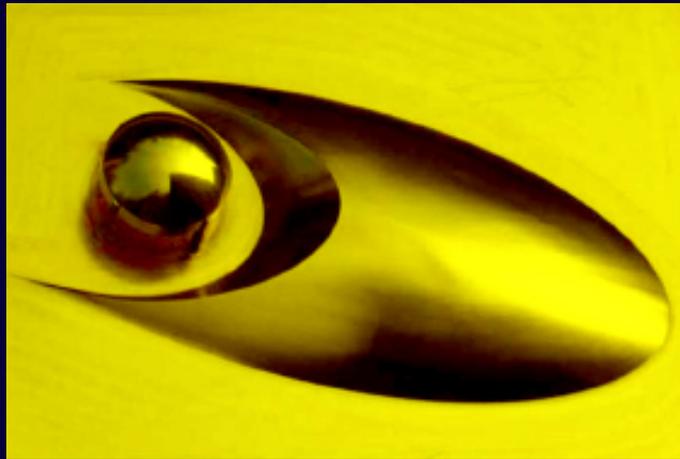


**SHARJAH DIALOGUES**



**1 0 0 GARDENS - AN ARABIC CULTURAL INSTITUTE IN COPENHAGEN**

# 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 Arab 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 pavilion 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.

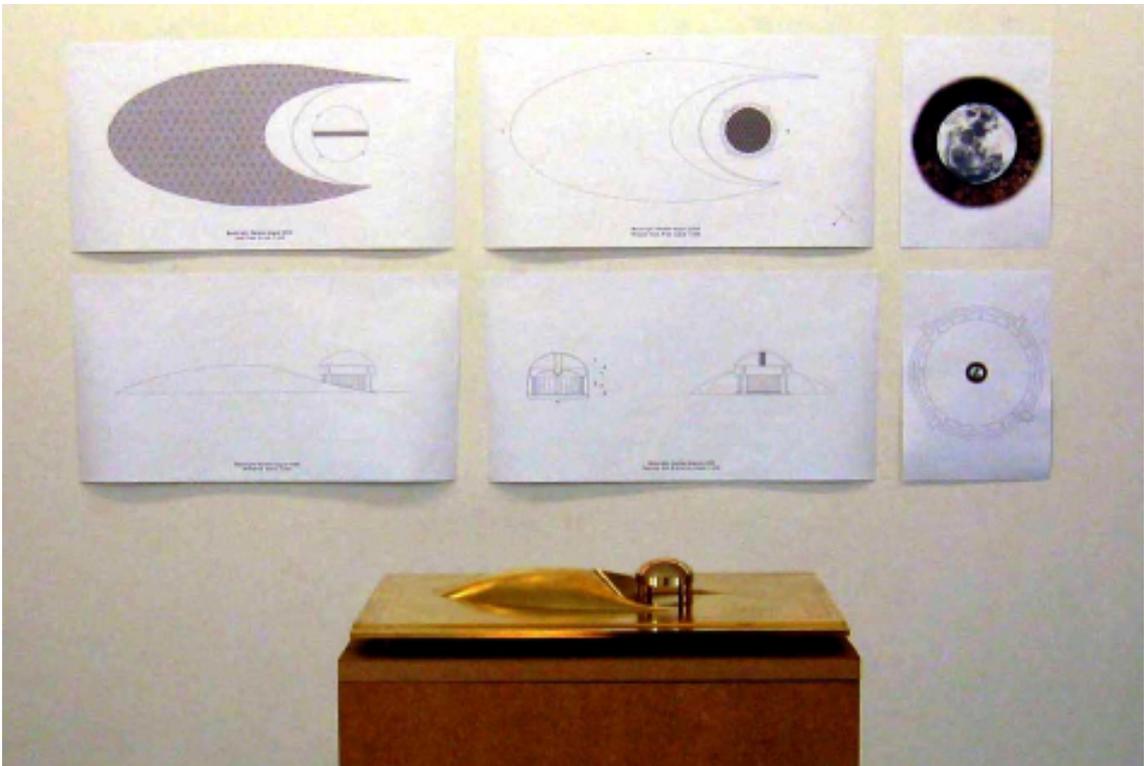
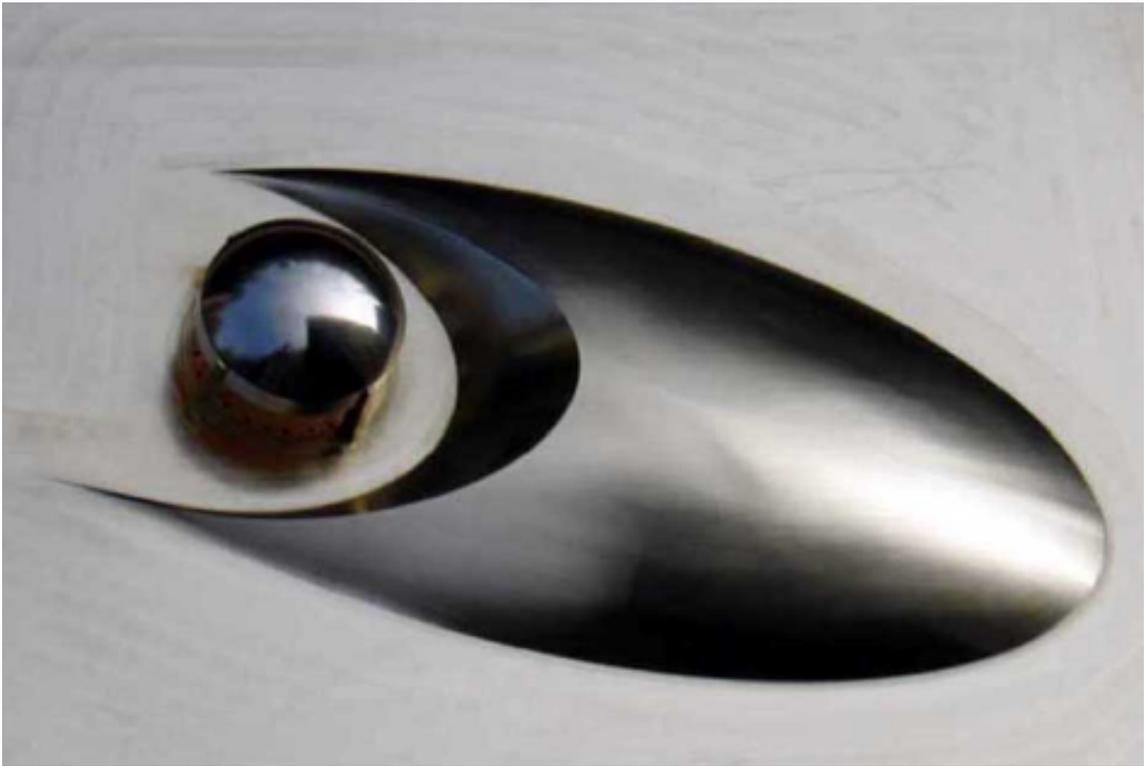
The mirror image of the moon will be so sharp and so large that the mountains of the moon will be clearly visible and the moon will be perceived as that classical object that we regard it to be. A high-quality video camera will record the moon in real time. With the camera and the optics placed at the 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.

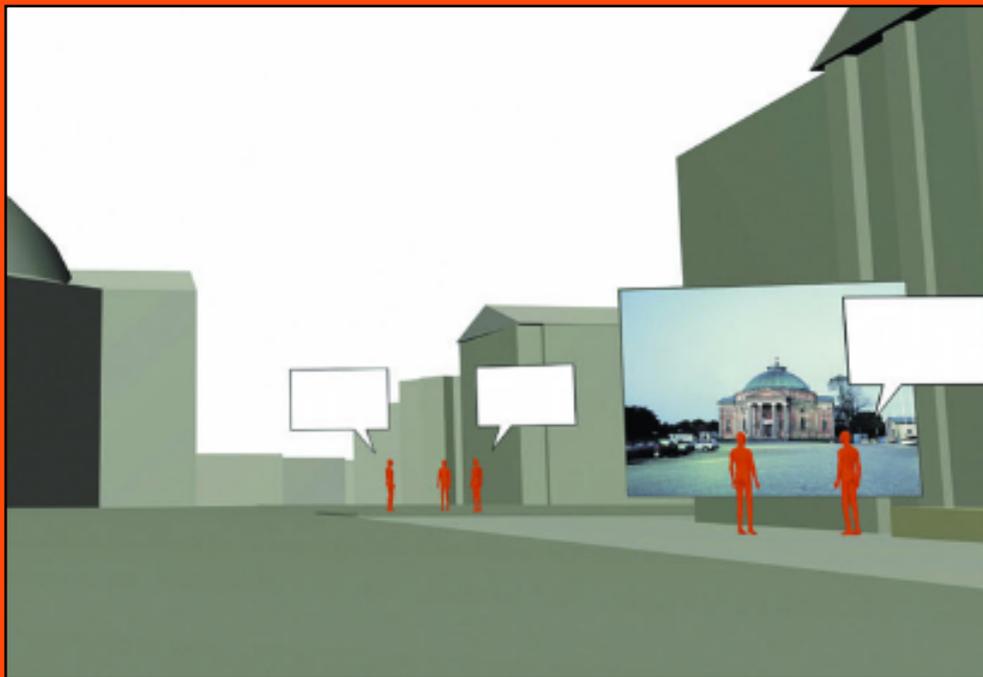


# **TOOLS**

**SUPERGAS**

**SUPERCOPY**

**SUPERCITY**



**SUPERFLEX**

## **TOOLS - PRESENTATION OF 3 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 / SUPERCITY / KARLSKRONA2**

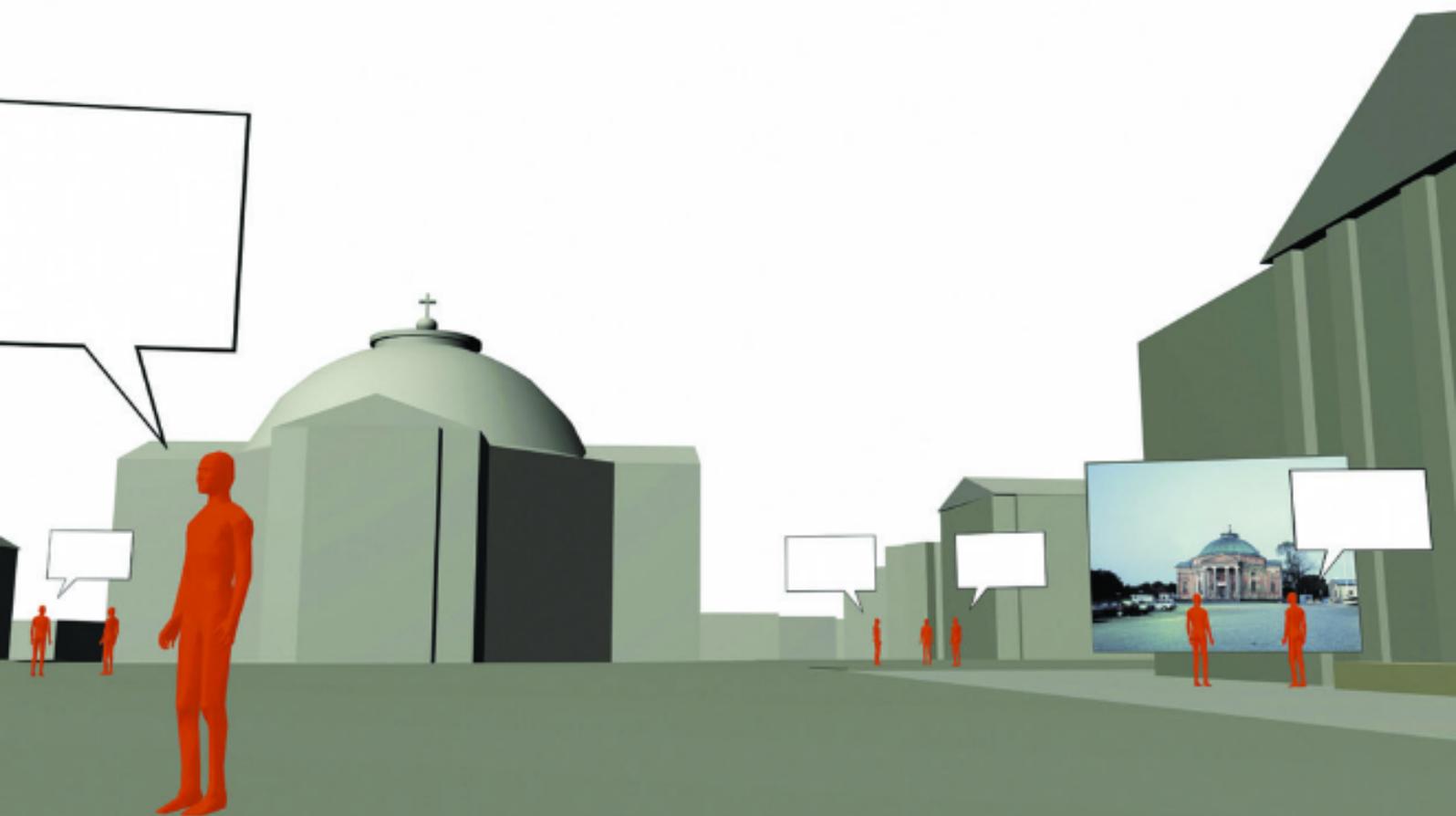
This is a digital copy of the city Karlskrona in Sweden. This copy is accessible to the citizens of the city via the internet, where digital representations of themselves (avatars) and the streets and buildings of the city centre create a virtual version of the structure and personal relationships in Karlskrona (the real city).

**KARLSKRONA2** started as an exact replica of the city but as the virtual citizens meet and interact things things have changed: the functions of buildings can be redefined, social hierarchies can change, laws can be reconstituted and renewed. The virtual Karlskrona is visible to the real city through a large-scale video projection in the mail square. Here citizens gather in real space to follow the activities of their avatars and consider the divergences between Karlskrona and Karlskrona2

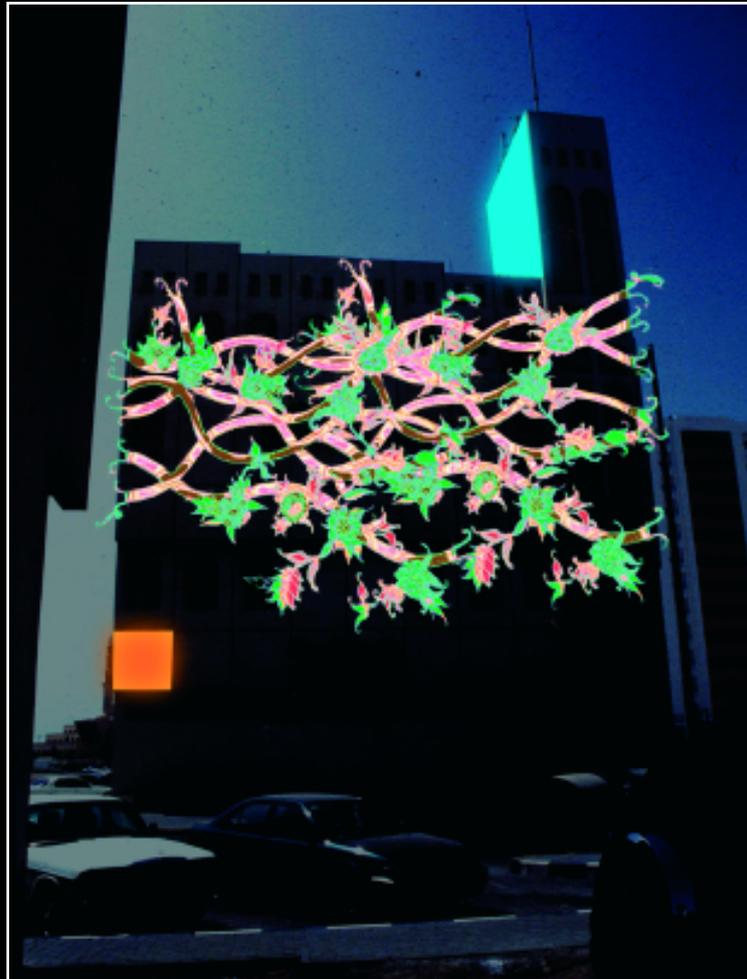
The project is designed as a research experiment, using the internet as a local network rather than a global communication tool. Karlskrona2 is a "free space", in the sense of not having to obey the legal, economic or social rules of Karlskrona. at the same time, it is inhabited by at least part of the same community of individuals as the real city, bringing the challenge of virtual reality into the lives of neighbours and friends.

To what extent will be a fulfilment of individual or collective fantasies? To what extent will it conform to the pattern of Karlskrona? What new possibilities does the internet's "free space" offer to an existing community?

**K2** is a collaboration between Superflex and Architect Rune Nielsen.



# LIGHTSCAPE



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

## **LIGHTSCAPE**

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

An artistic adaptation of the traditional manner of embellishing the houses in the area with chains of light. Through the vehicle of new kinds of technology, the project offers reflections on the phenomenon of light as “veiling” and as “decoration” – and as the membrane between the public and the private space.

## **EXHIBITION CONCEPT**

The project calls visual art, architecture and design into play and will be displayed both inside Sharjah Art Museum, as an installation, and outside the museum, with one essential element.

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

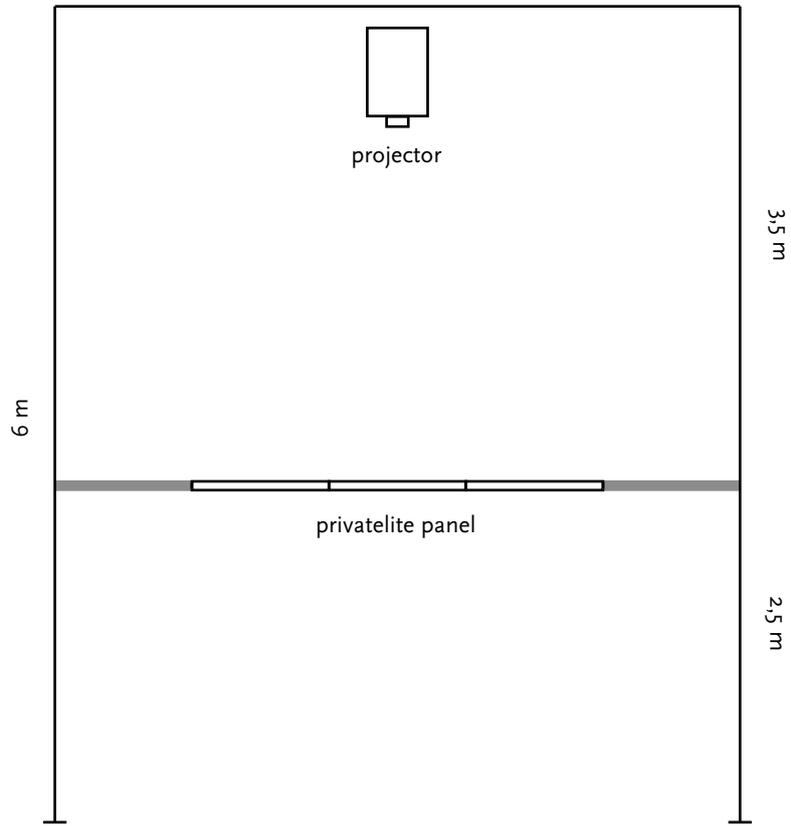
One of these walls will be prepared as the elevation of a building facade in a number of different scales, with apertures, niches and relief effects. The other wall will consist of three large panes of Privalite glass, each measuring 2 meters in height, framed in by architectonic elements. The glass, 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 films and still photographs that are to be projected from behind the screen. This “Programming Surface” will be available for the transmission of still photographs/films made by those of our Arabian colleagues who also happen to be working with these kinds of media. Narrow openings at either side of the glass wall lead into the projection room, which measures approximately 3.5 meters in depth. This space can also 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.

Inside the space, moreover, there will be a luminous/twinkling figure in the scale of 1:1, in

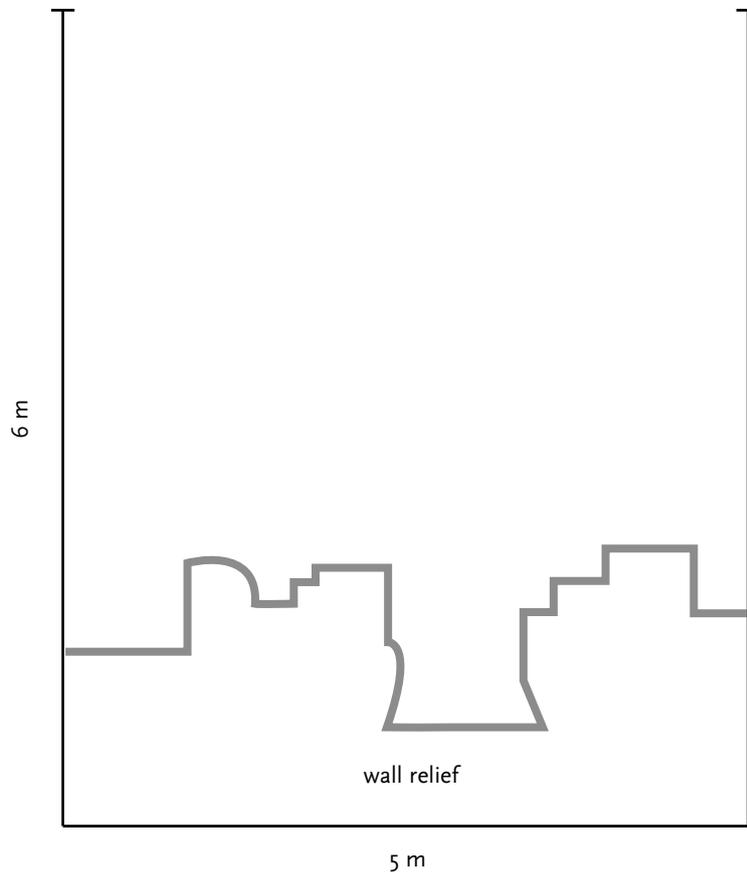
the form of intertwining L.E.D. tubes.

“Strings of pearls”– carved in the form of a relief – will hang down over the walls in the room. In certain spots, they will fashion smaller figures. In other places, they will appear to be moving right up through the ceiling and right down through the floor, accordingly reinforcing the perception of the space in the scale of 1:1.

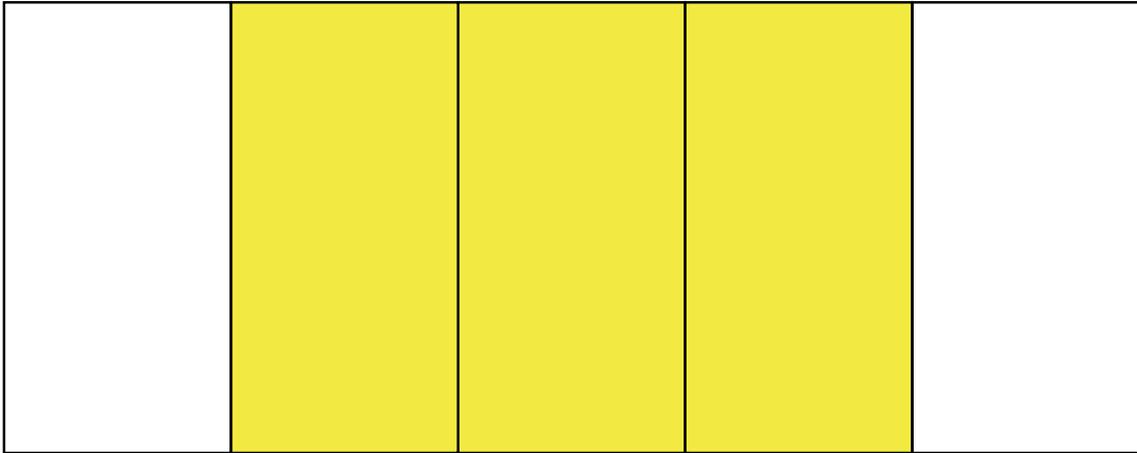
On one of the museum’s towers, an orange-coloured luminous solar panel measuring 3x3 meters will be mounted, thus indicating a new technology, through the means of which the site-specific light embellishment can be “self-sufficient”. This element will reappear in projected form on the Privalite wall, along with other sketches for the adornment of houses and urban spaces in Sharjah/Dubai.



walkway



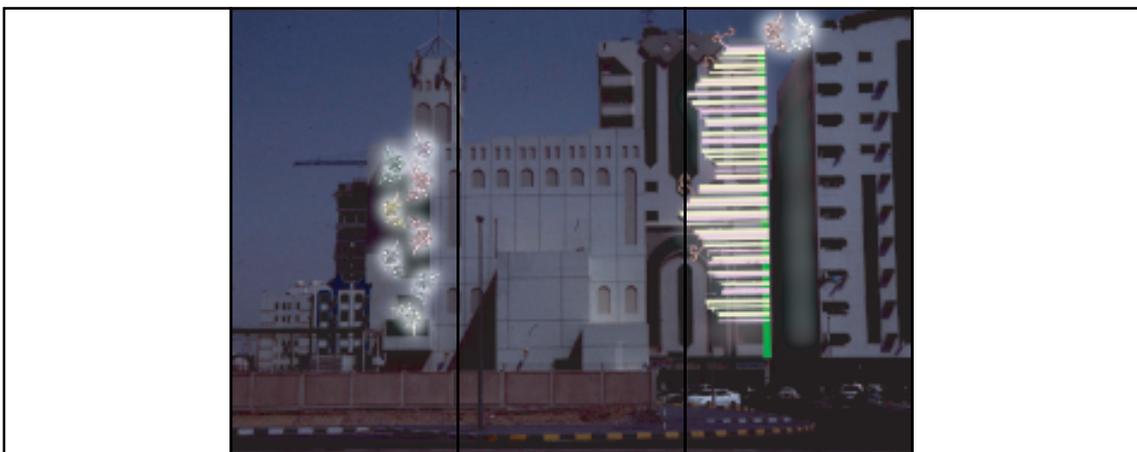
**PRIVATELITE PANEL WITH BACK PROJECTION**



Colour projection



Film projection



Still projection

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  
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

# PAIN THE DESERT

إدمن الصحرا

STIG BRØGGER

## **PAINT THE DESERT**

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

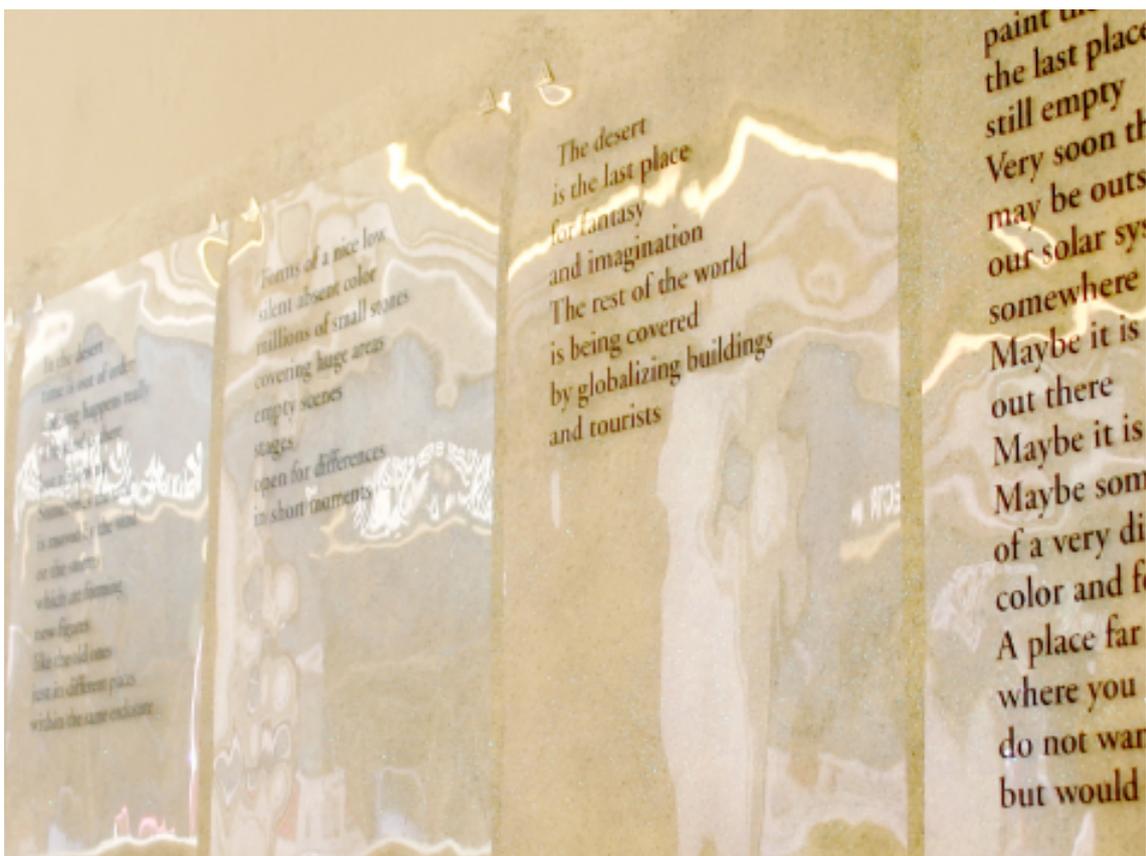
### **INSTALLATION INSIDE THE MUSEUM**

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.



In the desert  
time is out of order  
nothing happens really  
it's all there  
somehow  
a moment, the rest  
of the story  
which are forming  
new figures  
like the old ones  
not in different places  
within the same enclosure

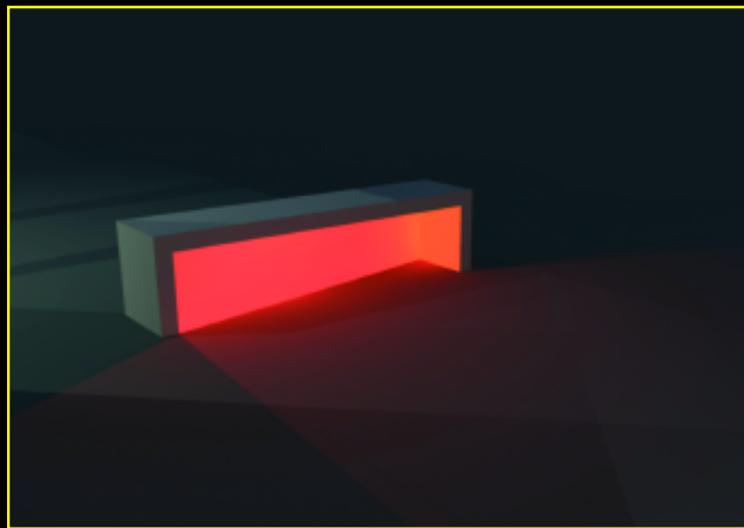
Forms of a nice low  
valent absent color  
millions of small stones  
covering huge areas  
empty scenes  
stages  
open for differences  
in short moments

The desert  
is the last place  
for fantasy  
and imagination  
The rest of the world  
is being covered  
by globalizing buildings  
and tourists

paint on  
the last place  
still empty  
Very soon the  
may be outside  
our solar system  
somewhere  
Maybe it is  
out there  
Maybe it is  
Maybe some  
of a very different  
color and form  
A place far  
where you  
do not want  
but would

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**

## **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.

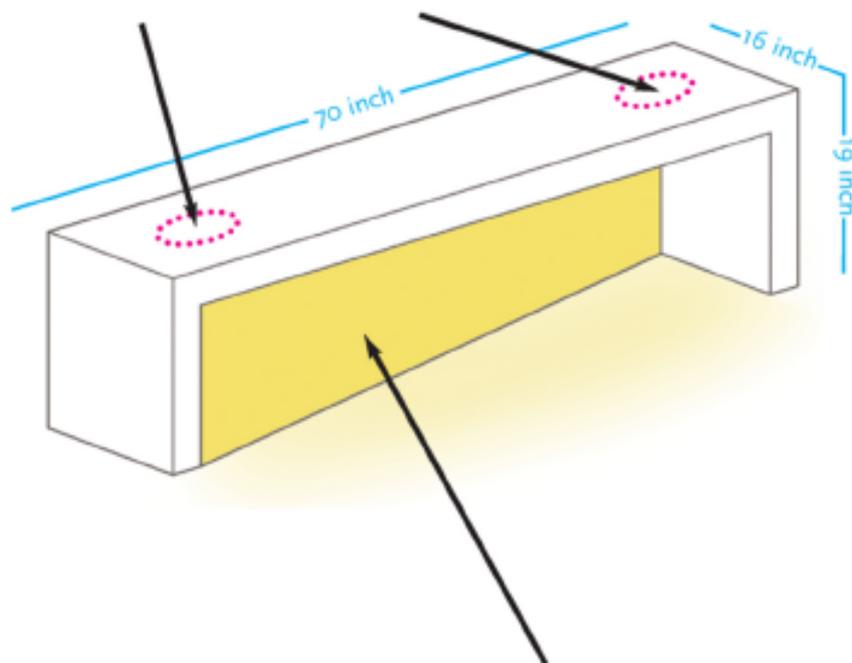
## **THE DIALOGUE**

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.

## 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.

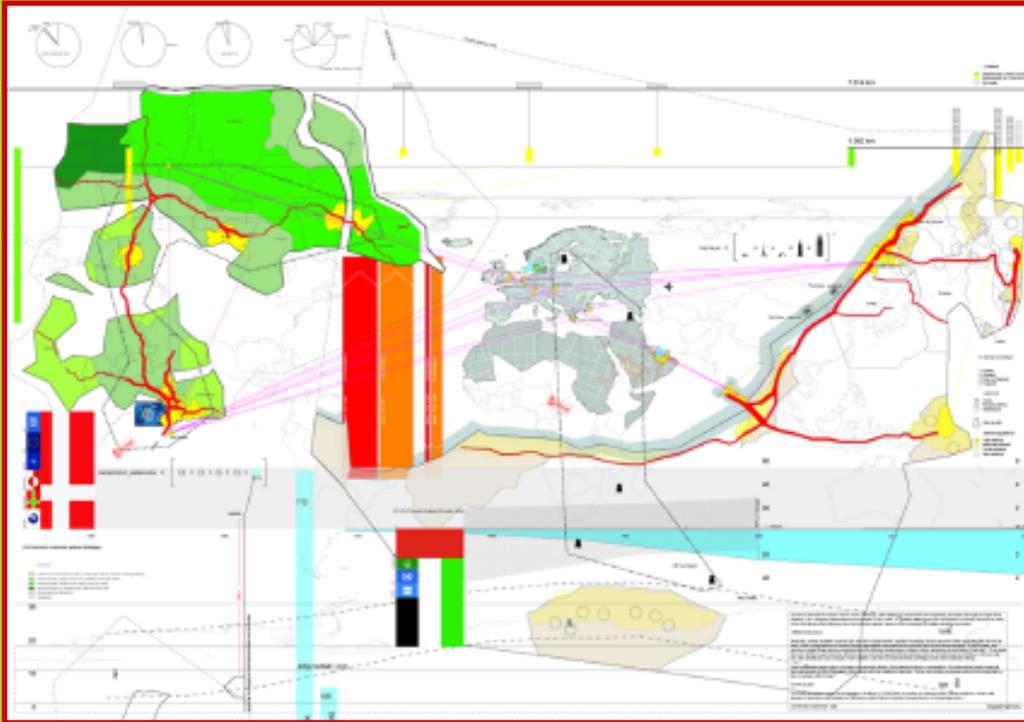


**Translucent glass sheet.**

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.

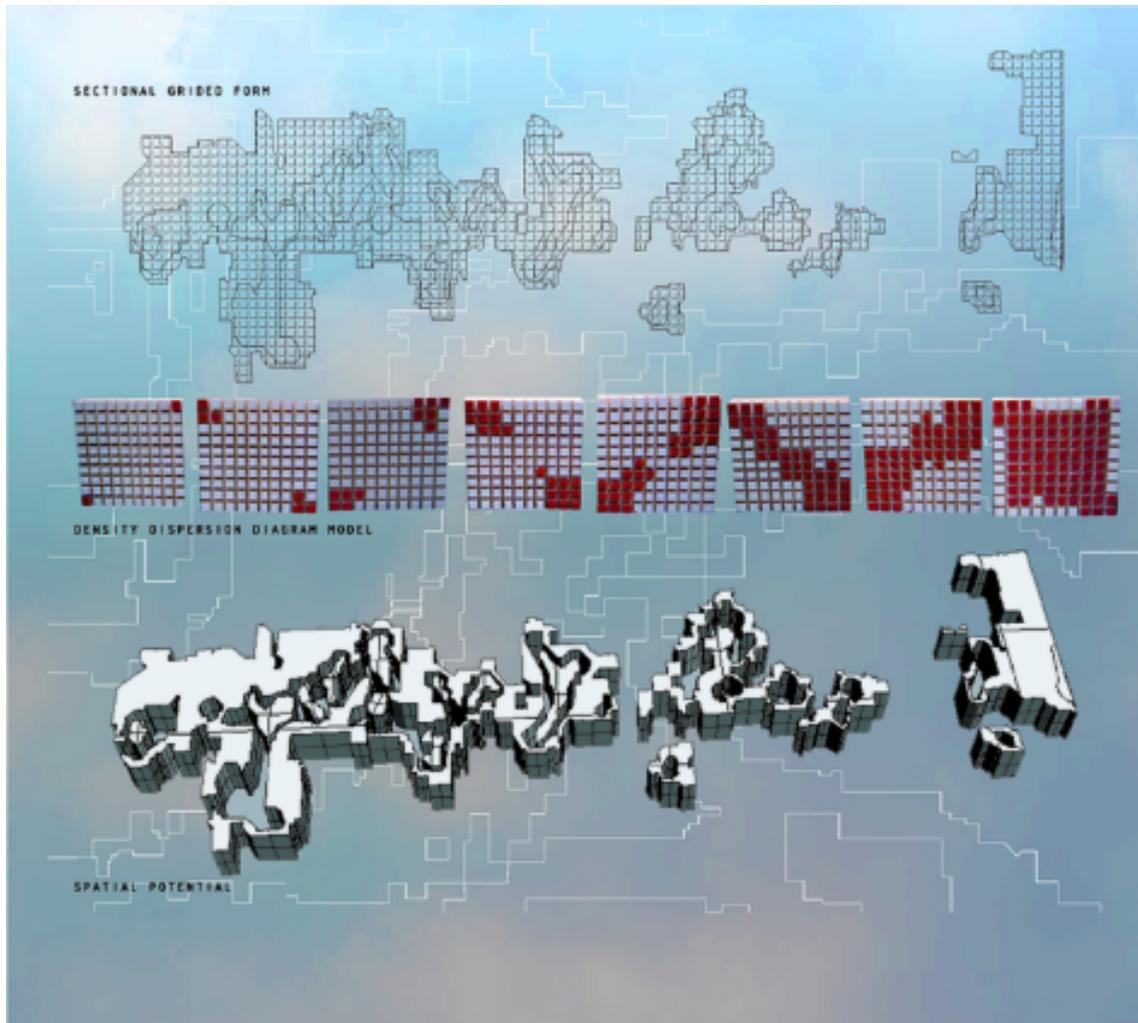
The programme for this centre suggests a number of locations – among these the initiators suggest the site near Frederiksholms Kanal on the waterfront.

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.

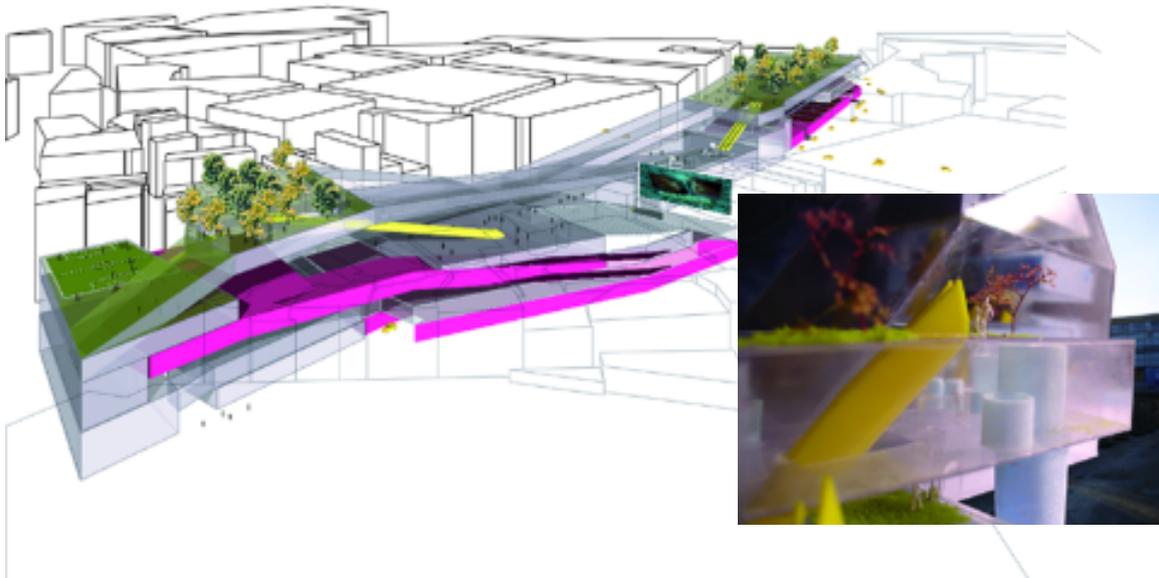
**CARTOGRAPHY** is a mapping of virtual relations between Denmark and the United Arab Emirates. The map creates a global, collective space by studying in which sense local fields and flows can be said to influence each other.



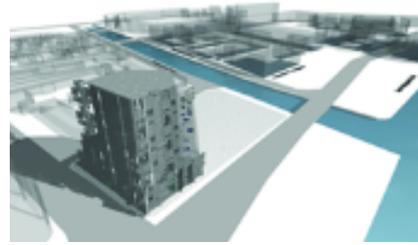
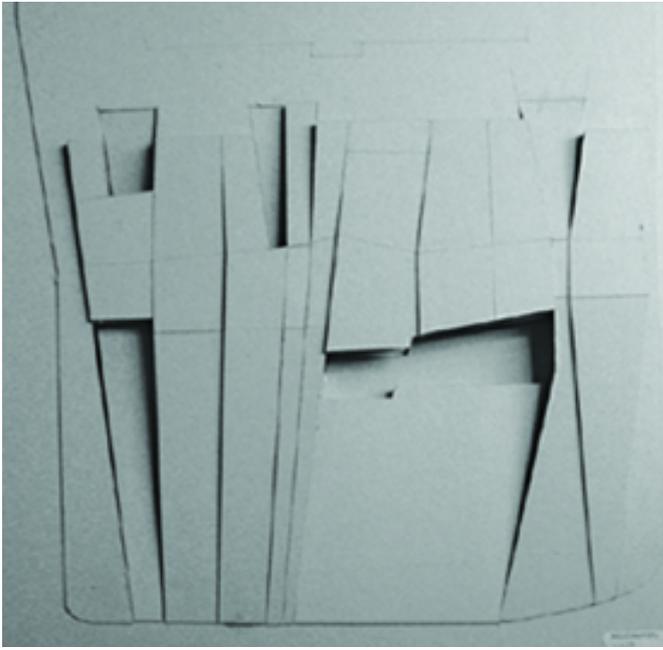
**CROWD-DENSITY** sees the collective space as interactions between provisional conditions. In films, drawings and model, studies are made of the architectural potential in movements within a group of people – their positioning among themselves and in relation to the surrounding space. As morphic resonances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

# NOMAD ACADEMY

## SHORT CV ON PARTICIPANTS

VISUAL ART

VISUAL ART / PERFORMANCE

DESIGN

ARCHITECTURE

ARCHAEOLOGY

POETRY / RESEARCH

FILM

PRESS

## **VISUAL ART**

**TAREK AL-GHOUSSEIN**, photographer (UAE)

Associate Professor, Dept. of Architecture & Design, American University, Sharjah

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

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

([www.culturebase.net](http://www.culturebase.net))

**KARIMA AL-SHOMELY**, sculptor (UAE)

Studies at College of Fine Arts, Sharjah University 2003 -

“Studio grant for Gl. Dok”, Copenhagen 2003

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

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

([www.culturebase.net](http://www.culturebase.net))

**ANETTE ABRAHAMSSON**, painter (DK)

Assistant professor, The Fuen Academy of Fine Arts

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

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

**HENRIK B. ANDERSEN**, sculptor (DK)

Professor, The Royal Danish Academy of Fine Arts, Copenhagen

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

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

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

**TINE BORG**, sculptor (DK)

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

**FLEMMING BRANTBJERG**, light artist (DK)

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

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

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

“Nomad Academy Goes Public”, Sharjah Art Museum 2006

**STIG BRØGGER**, 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  
[www.superflex.net/tools/superchannel/users/moon.shtml](http://www.superflex.net/tools/superchannel/users/moon.shtml)

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

“Lightscape”, participates in an ongoing project for art in the public space in Sharjah

“Paint the desert”, directs an ongoing project for Sharjah

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

“Nomad Academy Goes Public”, Sharjah Art Museum 2006

**DORTE DAHLIN**, visual artist (DK)

Co-director/organizer of “Nomad Academy”

([www.culturebase.net](http://www.culturebase.net))

“The IV. International Biennial”, Sharjah 1999

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

“The V. International Biennial”, Sharjah 2001. Official Danish curator  
([www.superflex.net/tools/superchannel/users/moon.shtml](http://www.superflex.net/tools/superchannel/users/moon.shtml))

“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-?

“Lightscape”, artistic director of an ongoing project for art in the public space in Sharjah

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

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

“Nomad Academy Goes Public”, Sharjah Art Museum 2006

**RASMUS ECKARDT**, graphic artist (DK)

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

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

**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.

**HEIN HEINSEN**, sculptor (DK)

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

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

**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 2006.

**MOHAMMED AHMED IBRAHIM**, sculptor (UAE)

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

([www.culturebase.net](http://www.culturebase.net))

**PER BAK JENSEN**, photographer (DK)

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

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

**BERTIL SKOV JØRGENSEN**, graphic artist (DK)

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

**SMIKE KÄZNER**, graphic artist (DK)

MA in Art Theory and Communication

“Seven from Afar”, Sharjah Art Museum, 2004

**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

[www.superflex.net/tools/superchannel/users/moon.shtml](http://www.superflex.net/tools/superchannel/users/moon.shtml)

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

“Lightscape”, artistic director of an ongoing project for art in the public space in Sharjah

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

“Nomad Academy Goes Public”, Sharjah Art Museum 2006

**MOGENS MØLLER**, sculptor (DK)

Professor Emeritus, The Royal Danish Academy of Fine Arts.

“Overlaps. North-Southeast”, Sharjah 2000

“Moonlight Garden”, artistic director of an ongoing site-specific project for Sharjah

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

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

“Nomad Academy Goes Public”, Sharjah Art Museum 2006

**ØIVIND NYGÅRD**, sculptor (DK)

Former Assistant Professor, The Royal Danish Academy of Fine Arts, Copenhagen

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

[www.superflex.net/tools/superchannel/users/moon.shtml](http://www.superflex.net/tools/superchannel/users/moon.shtml)

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

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

**FINN NAUR PETERSEN**, graphic artist (DK)

Assistant Professor, The Royal Danish Academy of Fine Arts.

“Sharjah VI. International Biennial”, Sharjah 2003

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

**ANNE MARIE PLOUG**, graphic artist (DK)

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

**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”.

“Lightscape”, participates in an ongoing project for the public space in Sharjah

“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 2006

([www.culturebase.net](http://www.culturebase.net))

**ERIK STEFFENSEN**, visual artist (DK)

Professor, The Royal Danish Academy of Fine Arts, Copenhagen

“Seven from Afar”, Sharjah Art Museum 2004. Participant/writer

**SUPERFLEX**, visual artists/new electronic media (DK)

([www.superflex.dk](http://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](http://www.superflex.net/tools/superchannel/users/moon.shtml))

“Tools”, an ongoing project for Sharjah.

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

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

**KHALIL ABDUL WAHED**, filmmaker (UAE)

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

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

([www.culturebase.net](http://www.culturebase.net))

## **VISUAL ART / PERFORMANCE**

**HOTEL PRO FORMA**, visual art/performance (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 director is Kirsten Dehlholm, visual artist.

“The Algebra of Place”, Sharjah/Dubai 2006-07

## **DESIGN**

**NIELS PETER FLINT**, designer (DK)

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

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

“Lightscape” participates in an ongoing project for art in the public space in Sharjah

“Moon, Light & Sand”, Copenhagen 2004

“Nomad Academy Goes Public”, Sharjah Art Museum 2006

## **ARCHITECTURE**

**KHALID AL-NAJJAR**, architect (UAE)

Practice in Dubai and Adjunct Professor of Architecture, School of Architecture and Design,  
American University of Sharjah

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

**MALENE ANDERSEN**, architect MAA (DK)

STUDIO CHIASMOS Architects, office of architecture and urban planning

“Overlaps. North-Southeast”, Sharjah Art Museum 2000. Participant/writer.

**ANDRIETTE AHRENKIEL**, architect MAA (DK)

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

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

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

**TORBEN NIELSEN**, architect MAA (DK)

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

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

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

**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.

“Lightrope” contributes to an ongoing project for art in the public space in Sharjah.

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

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

**JANE HAVSHOJ**, architect MAA, PAR (DK)

Own practice dealing with international projects.

“Moonlight Garden”, architectural director of an ongoing site-specific project for Sharjah

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

“Moon, Light & Sand”, Cph. 2004

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

**CARSTEN JUEL-CHRISTIANSEN**, architect MAA (DK)

Professor, The Royal Danish Academy of Fine Arts, The School of Architecture, Copenhagen

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

**GEORGE KATODRYTIS**, R.I.B.A., architect (UAE)

Assistant Professor of Architecture, Dept. of Architecture and Design, American University of Sharjah and consulting architect in Dubai.

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

“An Arabic Culture Institute for Copenhagen”, engaged in workshop AAA/AUS 2005

**KENT MARTINUSSEN**, architect MAA (DK)

Director of DAC (Danish Architecture Centre) [www.dac.dk](http://www.dac.dk)

STUDIO CHIASMOS Architects, office of architecture and urban planning

“Overlaps. North-Southeast”, Sharjah Art Museum 2000. Participant/writer

**KEVIN MITCHELL**, architect (UAE)

Director of Design Foundations Program/Assistant Professor, School of Architecture and Design, American University of Sharjah.

Kevin Mitchell and his students participated in “Overlaps. North-Southeast”, Sharjah 2000 and a workshop led by Hans Feldthusen, architect MAA, Aarhus School of Architecture, DK.

Kevin Mitchell and students also contributed to “Moonchannel” by Superflex, V.

International Biennial of Sharjah.

([www.superflex.net/tools/superchannel/users/moon.shtml](http://www.superflex.net/tools/superchannel/users/moon.shtml))

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

## **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.

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

"Moon, Light & Sand", Galleri Specta, Copenhagen 2004

"Nomad Academy Goes Public", Sharjah Art Museum 2006.

## **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" new translated anthology, 2005-06

"Moonlight Garden", participates in an ongoing site-specific project in Sharjah "

Moon, Light & Sand", Copenhagen 2004

"Nomad Academy Goes Public", Sharjah Art Museum 2006

**PER AAGE BRANDT**, Prof., Dr. phil., poet (DK)

Center for Semiotics, Aarhus University

Author of a dozen books and some two hundred papers on the semantics of literature.

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

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

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

**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" new translated anthology,  
2005-06

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

“Moon, Light & Sand”, Copenhagen 2004

“Nomad Academy Goes Public”, Sharjah Art Museum 2006

**NIELS-JØRGEN CAPPELØRN**, Cand. theol, Honorary Doctor (DK)

President of the Soeren Kierkegaard Research Centre, Copenhagen University

“Overlaps. North-Southeast”, Sharjah Art Museum, 2000. Writer

**FINN OVE HVIDBERG HANSEN**, Prof. Dr. phil, (DK)

researcher in Arabic language, University of Aarhus

“Overlaps. North-Southeast”, Sharjah Art Museum, 2000. Lecturer

**NASSER MOAEDI JORFI**, astrologist, numerologist (IRAN)

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

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

“Moon, Light & Sand”, Copenhagen 2004

“Nomad Academy Goes Public”, Sharjah Art Museum 2006

**MARTIN LAURITZEN**, Prof. DMedSci. (DK)

Brain Scientist, University of Copenhagen.

Chairman Research Priority Area “Body and Mind”, University of Copenhagen. Humboldt Fellow, Member of The Dana Alliance, and of The Nomad Academy. Numerous publications in journals and books. Member of the initiative group concerning a concept for “An Arabic Cultural Institute in Copenhagen”, 2001-?

**URSULA ANDKJÆR OLSEN**, poet (DK)

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

“Nomad Academy Goes Public”, Sharjah Art Museum 2006

**JØRN ANKJÆR PEDERSEN**, physicist (DK)

Has been working in the field of chaos-physics at the Niels Bohr Institute 1999-2001.

Assistant Professor at the Copenhagen University, Institute of Art and Culture-science, dealing especially with space and colour.

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

**NICOLAI PEITERSEN**, political economist (DK)

Founder the international forum art/science “think-tank” KESERA. ([www.kesera.dk](http://www.kesera.dk)) At the moment Nicolai Peitersen stays in London/Moscow – organizing KESERA LONDON and KESERA RUSSIA. He is engaged in discussing the possibilities of creating a KESERA UAE

**JOSHUA A. SABIH**, Ph.D. (DK)

researcher in Semitic language and Islamic Studies, University of Aarhus

“Overlaps. North-Southeast”, Sharjah Art Museum, 2000. Lecturer/translator

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

## **FILM**

**STEEN MØLLER RASMUSSEN**, filmmaker (DK)

“Overlaps. North-Southeast”, Sharjah Art Museum, 2000. Documentary film

## **PRESS**

**JETTE SACHS**, journalist (DK)

Press agent in general

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

**HUSSEIN SHEHADEH**, journalist (DK)

"Overlaps. North-Southeast", Sharjah Art Museum 2000. Translator.

# NOMAD ACADEMY

## APPENDIX

PUBLICATIONS

INSTITUTIONS

SPONSORS

## **PUBLICATIONS**

“Overlaps. North-Southeast”, Sharjah 2000

Else Marie Bukdahl: “The World of Reenchantment”

Niels-Jørgen Cappelørn: “The Incisive Lightning Strike of a Genius”, an introduction to Søren Kierkegaard

Per Aage Brandt: “On something and what follows from this”, poems

Lars Bukdahl: Poems

Hans Feldthusen on architecture

Carsten Thau on the architecture of Carsten Juel-Christiansen

Kent Martinussen & Malene Andersen: “From Landscape to Building”

Else Marie Bukdahl: “Relations between Islamic and Spanish Art 700-1750”

Lecture given at a seminar during “Overlaps. North-Southeast”, Sharjah 2000

“Five From Afar”, Sharjah 2003

Talal Moualla on the artists

“Seven From Afar”, Sharjah 2004

Vibeke Mencke Nielsen: “A brief History of the School of Graphic Arts”

Kristine Kern on the artists

Erik Steffensen: “It is important to be able to stand up for a songbird”

## **TO BE PUBLISHED IN 2006**

10 lectures given at the seminar in connection with the exhibition “Seven from Afar”, Sharjah Art Museum 2004

“Art & Science”

Else Marie Bukdahl: “Dialogue between visual arts and science”

Jørn Ankjær: “The sun and the colors – the scientific and the artistic approach”

Henrik B. Andersen: “The contemporary conception of space”

Peter Wheeler: “The Painter’s Eye”, introduction

“Dialogue between Architecture & Art: Site Specific Projects”

Mogens Møller, Jane Havshøj & Nasser Moaedi Jorfi: “Moonlight Garden”

Dorte Dahlin: “Hypnosis. Site-specific works in Hirtshals 1993-97”

Kevin Mitchell: “The Concept of Continuity”

George Katodrytis & Khalid Al Najjar: “The Dubai Experiments”

“Art & Language”

Lars Bukdahl: “Project for a Poet’s School implemented at Sharjah College of Fine Arts”

“Anthology, a concise presentation of Danish and Arabic poetry”, new translated anthology, 2005-06

Lars Bukdahl & Salim Abdali

“Nomad Academy Goes Public”, Sharjah 2006

Else Marie Bukdahl & Dorte Dahlin and others

## **INSTITUTIONS**

The Royal Academy of Fine Arts, Copenhagen (DK)  
(HYPERLINK "<http://www.kunstakademiet.dk>" [www.kunstakademiet.dk](http://www.kunstakademiet.dk))

Sharjah Dept. of Culture & Information (UAE)  
Government of Sharjah  
Sharjah Art Museum  
HYPERLINK "[http://www.sharjah-welcome.com/html/ch\\_art\\_museum.htm](http://www.sharjah-welcome.com/html/ch_art_museum.htm)" [www.sharjah-welcome.com/html/ch\\_art\\_museum.htm](http://www.sharjah-welcome.com/html/ch_art_museum.htm)

## **IN COLLABORATION WITH**

The Aarhus School of Architecture (AAA) (DK)  
Institute of Architecture and Aesthetics  
([http://aarch.dk/institutter/institut\\_for\\_arkitektur\\_og\\_aestetik](http://aarch.dk/institutter/institut_for_arkitektur_og_aestetik))

American University of Sharjah (AUS) (UAE)  
Dept. of Architecture & Design  
(HYPERLINK "<http://www.aus.ac.ae>" [www.aus.ac.ae](http://www.aus.ac.ae))

Sharjah University (UAE)  
College of Fine Arts  
(HYPERLINK "<http://www.sharjah.ac.ae/academic/>" [www.sharjah.ac.ae/academic/](http://www.sharjah.ac.ae/academic/))

University of Aarhus (DK)  
( HYPERLINK "<http://www.hum.au.dk/semiotics>" [www.hum.au.dk/semiotics](http://www.hum.au.dk/semiotics))

The Writers School, Copenhagen (DK)  
(HYPERLINK "<http://www.forfatterskolen.dk>" [www.forfatterskolen.dk](http://www.forfatterskolen.dk))

The Royal Library, Copenhagen (DK)  
(HYPERLINK "<http://www.kb.dk>" [www.kb.dk](http://www.kb.dk))

Hotel Pro Forma, Copenhagen (DK)  
(HYPERLINK "<http://www.hotelproforma.dk>" [www.hotelproforma.dk](http://www.hotelproforma.dk))

Danish Centre for Cultural Development (DCCD) Copenhagen (DK)  
HYPERLINK "<http://www.dccd.dk>" [www.dccd.dk](http://www.dccd.dk))

Gallery Specta, Copenhagen (DK)  
(HYPERLINK "<http://www.specta.dk>" [www.specta.dk](http://www.specta.dk))

## **SPONSORS 1999-2004**

“The Sharjah IV. International Biennial”, Sharjah 1999  
Dept. of Culture & Information, Sharjah  
DCA – The Danish Contemporary Art Foundation

“Overlaps. North-Southeast”, Sharjah Art Museum 2000  
Dept. of Culture & Information, Sharjah  
The Royal Danish Academy of Fine Arts, Copenhagen  
Development fund of the Ministry of Culture  
The Danish Culture Institute – Cultural Exchange Pool  
The Danish Architecture Centre  
The Ragnwald & Ida Blix Foundation  
The Consul George Jorck & Mrs Emma Jorck’s Foundation  
The Margot & Thorvald Dreyers Foundation  
Skagen BEAR Museum  
Volvo  
Ole Surland

“The Sharjah V. International Biennial”, Sharjah 2001  
Dept. of Culture & Information, Sharjah  
DCA – The Danish Contemporary Art Foundation  
MONTANA

“Studio grant”, Gammel Dok, Copenhagen 2003  
The Danish Secretariat for International Cultural Relations, the Danish Ministry of Culture and the Danish Ministry of Foreign Affairs  
Dept. of Culture & Information, Sharjah  
The Royal Danish Academy of Fine Arts, Copenhagen  
The National Workshops for Arts and Craft, Gammel Dok, Copenhagen

“Five from Afar”, Gallery Q-space, Copenhagen 2003  
The Danish Secretariat for International Cultural Relations, the Danish Ministry of Culture and the Danish Ministry of Foreign Affairs  
Dept. of Culture & Information, Sharjah  
The Royal Danish Academy of Fine Arts, Copenhagen

“Seven from Afar”, Sharjah Art Museum 2004  
The Danish Secretariat for International Cultural Relations, the Danish Ministry of Culture and the Danish Ministry of Foreign Affairs  
Dept. of Culture & Information, Sharjah  
The Royal Danish Academy of Fine Arts, Copenhagen  
Ragnwald & Ida Blix Foundation  
The Danish Arts Council  
The Augustinus Foundation  
The Danish Arts Agency

“Moon, Light & Sand”, Gallery Specta, Copenhagen 2004  
The Danish Secretariat for International Cultural Relations, the Danish Ministry of Culture and the Danish Ministry of Foreign Affairs  
The Royal Danish Academy of Fine Arts, Copenhagen  
Gallery Specta

## **SPONSORS 2005-06**

“Anthology, a concise presentation of danish and arabic poetry”,  
new translated anthology, 2005-06

The Danish Secretariat for International Cultural Relations, the Danish Ministry of Culture and the Danish  
Ministry of Foreign Affairs  
The Royal Danish Academy of Fine Arts, Copenhagen

“Nomad Academy Goes Public”, Sharjah Art Museum 2006

The Danish Secretariat for International Cultural Relations, the Danish Ministry of Culture and the Danish  
Ministry of Foreign Affairs  
Dept. of Culture & Information, Sharjah  
The Royal Danish Academy of Fine Arts, Copenhagen  
The Aarhus School of Architecture, Aarhus

“Arabic calligraphy, photography and video”, two exhibitions at The Royal Library, Cph 2006

Dept. of Culture & Information, Sharjah  
The Royal Library, Copenhagen  
DCCD, Copenhagen  
The Royal Danish Academy of Fine Arts, Copenhagen

“Selected Aspects of Art, Poetry and Music in the Arab World”, seminar at The Royal Library, Cph 2006

Dept. of Culture & Information, Sharjah  
The Royal Library, Copenhagen  
DCCD, Copenhagen  
The Royal Danish Academy of Fine Arts, Copenhagen

“Art, Faith, Thought and Power. A Dialogue between Arabic and Nordic philosophers”, seminar at The Royal  
Danish Academy of Fine Arts, Copenhagen

Dept. of Culture & Information, Sharjah  
DCCD, Copenhagen  
The Royal Danish Academy of Fine Arts, Copenhagen