NOMAD ACADEMY GOES PUBLIC

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

Sharjah Art Museum 2008

ORGANIZED AS PART OF THE CULTURAL EXCHANGE PROGRAMME BETWEEN
THE DEPARTMENT OF CULTURE AND INFORMATION IN SHARJAH AND
THE ROYAL DANISH ACADEMY OF FINE ARTS IN DENMARK

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ART AND PEOPLE

Stemming from the statement of H.H.Sheikh Dr.Sultan bin Mohammed Al Qasimi , Member of the Supreme Council and Ruler of Sharjah that "Art and culture are some of the very best instruments for promoting mutual understanding and co-operation between different peoples and cultures" , and , comprehending the sublime meanings of the dialogue and interaction with others , with all the consequential positive results for the nations , intellectual and artistic reviews became inevitable . This trend is enhanced by several factors resulting from the positive aspects of interaction and intercultural relations, the consequences of modern social sciences debates on academic and knowledge – related issues. It is a civilized dialogue that goes beyond the factors of consultations to reach the stage of building bridges of partnerships in shaping ideas and attempting to apply many aspects related to the development of skills and getting acquainted with the moving intellectual issues in our contemporary world. It helps revive the values of research among the youth at the free academic and creative levels. Such debates contribute to the evaluation and development of meetings among innovators to launch tracks related to human and civilization studies. They confirm, on the other hand, communication with our creative partners, especially the new voices of the young. It is already known that ideas do not grow without continuous work and the desire to realize modernization and development, and sincerity in creating honest cultural atmospheres, raising the level of our confidence in the fact that all debates pour into the stream of serving ideas set up in the process of intercultural relations.

On this basis, we, at the Department of Culture and Information, had started in 2001 a cultural agreement with the Royal Danish Academy of Fine Arts in Copenhagen. We immediately began planning programs that could be beneficial for the two parties in various creative fields. In 2004, the project was launched with Nomad Academy. As this agreement is supported by the Government of Sharjah , represented by the entities concerned , the efforts of cultural exchange were the focal point of both public and private organizations in Denmark .This gives each party a chance to present freely its creative vision according to its needs and refrences.Meanwhile, it helps the cultural dialogue enlighten and enrich knowledge and motivates people to compete in developing the mechanisms of cultural communication, relying on the pillars of belonging, identity and history. It is a dialogue and not a conflict of civilizations since it reflects the positive attitudes of the two sides in supporting multiculturalism that arises in the various activities in which the two parties participate. Thinking in the individuality and uniqueness of each is a daily practice and not an out-of-reality theorization.

Therefore, one of the most important values of cultural interaction that we seek to realize through this agreement and other accords is to stop over points of similarity and identification that might help in sparking dialogue between civilizations. The other purpose is to examine the mistaken ideas in order to correct them. These can not be clarified without interaction among generations and their drive toward common thoughts, values and creative practices.

Denmark has achieved many cultural projects in Sharjah. We have achieved ours in Denmark. The annexed essays and papers point out the path taken by these activities as per the dates in both countries. They are very significant activities that would enrich the experience within the framework of the developments that occur here and there. However, this requires an awareness of the educational and academic foundations represented by the cooperation among colleges in universities, poets, dramatists, artists, intellectuals, architects, and other planners and legal personalities that contribute to the basic objective embodied in establishing a strong relationship that aspires to realize a position for art in our two countries as well as the realization of the value of architectural engineering and its horizons in creating means of peaceful and unbiased co-existence at the human level.

All the contributions that we aspire to achieve in this meeting through poetry, lectures, visual arts, architecture, plastic arts, drama, cinema, graphics, and all activities that are related to metropolises and cities; all planned and sideline debates will drive us to gain greater confidence in the social value of culture. Therefore, we really appreciate the great efforts exerted by Professor Else Maria Bukdahl, former director of the Royal Danish Academy of Fine Arts and Ms. Dorte Dahlin, visual artist and director of the Danish Project who contributed to the continuity of this vital cultural and intellectual event which is considered as a model for human interaction. Our thanks go also to all other artists and intellectuals who took part and backed this meeting between the Emirate of Sharjah and Denmark.

Department of Culture and Information
Directorate of Art

PREFACE

Nomad Academy is a network comprising artists, architects, poets and scholars. It is one of the offshoots from an agreement forged in 2001 in connection with an educational and 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, the rest of Europe and U. S. A. 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 listed in the following 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 activities that are a part of the cultural exchange program between Sharjah and Denmark, or are affiliated to them, have been generously supported by the Department of Culture & Information in the government in Sharjah and the Danish Arts Council's Committee for International Visual Art under the Ministry of Culture, as well as by other of the Ministry's Art Foundations. Financial assistance has also been provided by a number of private foundations in Denmark.

Further and in depth information about the exhibitions, seminars, publications and other activities that the *Nomad Academy* has arranged, initiated or in some way has been involved with, can be found on the Nomad Academy's website: www.nomad-academy.org.

The exhibition entitled *Nomad Academy Goes Public* signals the interim rounding off of the official program and is currently being planned for its presentation in Sharjah.

The participating artists and the other Danish representatives are much looking forward to visiting Sharjah and taking part in what has proved to be such a fruitful cooperation. We wish to express our gratitude to H. H. Sheikh Dr. Sultan bin Mohammad Al Qasimi, Member of the Supreme Council and Ruler of Sharjah , Abdullah Mohammad Al Owais Director of the Department of Culture and Information in Sharjah and Mr. Hisham Al Madhloum, Director of the Directorate of Art and his staff, for their very generous support for this exhibition and the accompanying workshops and other activities. We would also like to thank the Danish Ministry of Culture as well as the Danish public and private foundations that have supported *Nomad Academy Goes Public* with great generosity

Finally we wish to direct a round of thanks to The Royal Academy of Fine Arts, to Rasmus Eckardt and to Joachim Hamou for helping us, supporting and arranging the exhibition and the catalogue.

For the purpose of succinctly putting *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. Following these are the projects that have been elements in the cultural exchange agreement.

The agreement – signed in 2001 – sprung from the following 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 in the cultural exchange agreement have been successfully completed:

2003 A study residency of about one month for two Arabian artists at The National Workshop for Arts and Crafts "Gammel Dok" (the Old Dock), in Copenhagen.

2003 *Five from Afar:* five artists from Sharjah exhibited inside the Gallery 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 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. Gallery Specta, Copenhagen, with the participation of a number of Arabian and Danish artists.

2005 *Gardens*: 30 pilot projects for an Arabian Cultural Institute in Copenhagen at The Copenhagen School of Architecture.

2006 Books published in connection with the Cultural Exchange Program: *Art and Science. Architecture's and Art's Site-specific Projects.*
The Islamic Golden Age in Spain: Architecture and Science in Cordoba and Granada.

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:

Books

1. *Nomad Academy - 2000-2009.*
A bilingual English/Arabic publication dealing with *Nomad Academy's* activities – in the Arabic world and in other countries.

2. *Arabic and Danish Poetry*
A two-volume anthology containing contemporary Danish poetry and Arabic poetry from Sharjah and other Arabic countries.

Else Marie Bukdahl, D. Phil.
Former president of the Royal Danish Academy of Fine Arts.

Dorte Dahlin,
Visual artist, project manager

CONTEMPORARY ART IN THE PUBLIC SPACE AND IN NATURE

Visual art is one of the oldest known artistic activities. From very early times in cultural history it has given meaning and direction to life in human societies, expressed religious beliefs and left its mark on communal areas and public places.

One of the foundations of Western European culture was laid about 400 years before our current era in ancient Athens. In this city the market or town squares and public buildings were important elements in the city's political, cultural and commercial life. The many open spaces and public buildings can be generally considered as an expression of the political system and human outlook at the heart of which is respect for basic human rights. Many of the projects in the public space therefore came to symbolise a bridge between the arts and the public and between artists and citizens. In the following centuries many projects and monuments in public spaces came to glorify kings and other rulers, and to express - in a figurative or abstract idiom of form - the various religious philosophies of life.

Within the last two hundred years visual artists have dealt with the exterior and interior spaces in both the public and private sectors. Various companies and their employees have discovered that art can indeed create a new and stimulating visual environment that can inspire the employees and reveal new openings in a familiar world. In both Eastern and Western cultural circles new ideas are constantly appearing as to how the visual arts can give public spaces a new identity and visualise the most prominent patterns of meaning that mark the place where the works are to be situated.

Recent developments in art in the public space - in town spaces and in nature - trod distinctively forth when a ground-breaking exhibition, *Skulptur Projekte*, was held in Münster i 1977. In this city and its surrounding natural areas, a group of internationally well-known artists, including Bruce Nauman, Donald Judd and Richard Serra, put in place works of art that entered into a visual dialogue with the very sites where they were situated and, in several cases, the works also contained sculptural expression of the characteristic aspects of the site's history. They gave the site a new profile. This great exhibition of site-specific works has since then been repeated every tenth year. In 1987 Richard Serra exhibited *Trunk*, *J. Conrad Schlaun Recomposed* (fig. 1). It refers to the middle curve of the baroque façade of Schlaun's *Erbdrostenhof* in Münster. [1] However, even before *Skulptur Projekte* in Münster was launched several European and American artists had already created new relationships between art and the surrounding society. They were also involved in discovering new meanings in the public space and energetically sought to find the best solutions for the task.

Several of the breakaways that occurred at the end of the 60's have been decisive for how artists, also today, relate to the public space. One of those breakthroughs was termed Minimal Art. Its leading representatives were in particular Donald Judd and Robert Morris. Minimal Art meant liberation from the internal relationships of Abstract Expressionist Art and the understanding that, as Robert Morris himself has put it:

"The better new work takes relationships out of the work and makes them a function of space, light and viewer's field of vision. One is more aware than before that he himself is establishing relationships as he apprehends the object from various positions and under varying conditions of light and spatial context."[2]

Therefore, in Minimal Art the hierarchical compositions are replaced by open, parallel structures perpetuating the notion of open space. The connection between the artist's ego and his oeuvre is thereby obscured while the relation between the oeuvre, the observer and space is emphasized.

The art historian, Anette Østerby, in the catalogue for the exhibition *City Space*

1 Serra's work was conceived for the main courtyard of the *Erbdrostenhof,* Münster *(architect:J. C. Schlaun, 1753)* in conjunction with *Skulptur Projekte* in Münster, 1987. See the catalogue to the exhibition 14th June to 4th October 1987, p. 241-242.

2 Robert Morris, "Notes on Sculpture. Part I", first published in *Artforum,* February 1966, reprinted by Gregory Battcock (ed.) in *Minimal Art. A Critical Anthology*, New York, 1968, p. 232.

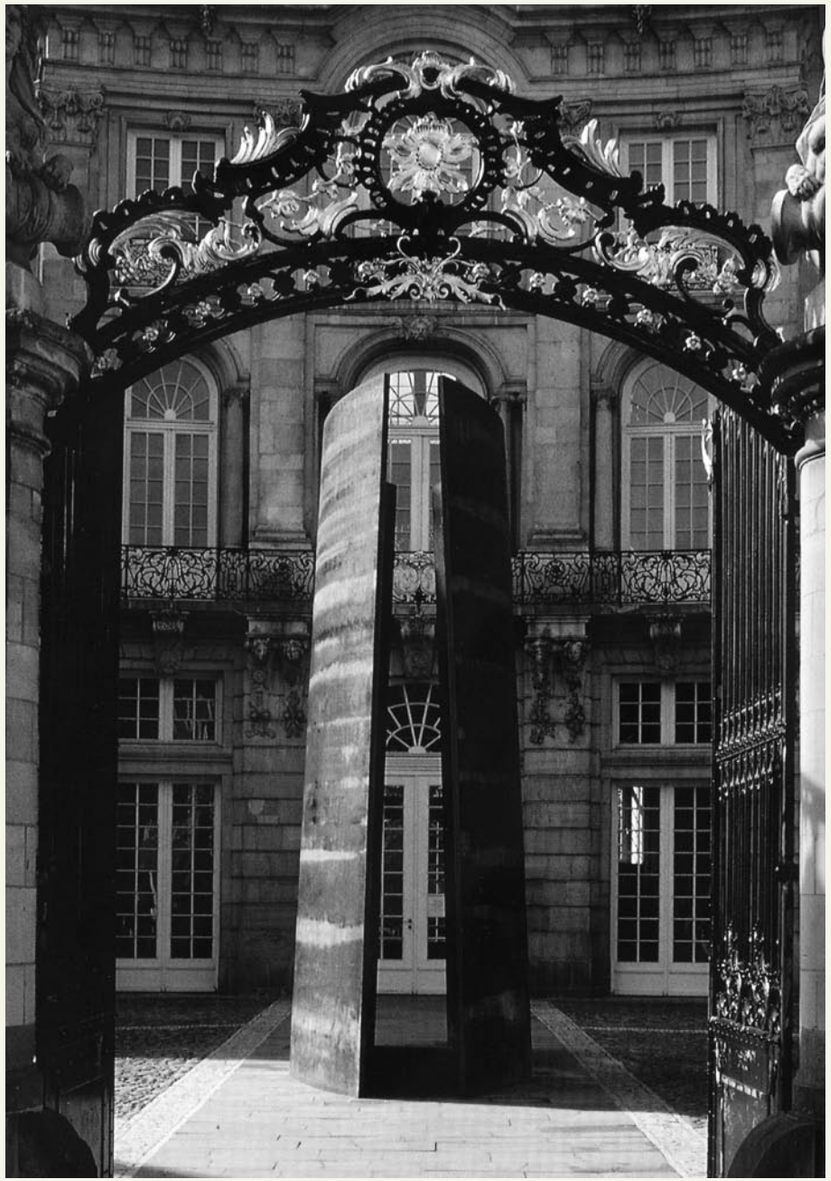


Fig. 1 Richard Serra. *Trunk (J. C. Schlaun Recomposed).* 1987. Weatherproof steel. Two conical sections, each: 590 x 425 x 200 cm. Conceived for the main courtyard of the Erbrostenhof, Münster, Germany.

(1996), used Minimal Art as a source for inspiration for an exhibition with new definitions of public sculpture projects:

"Minimalist artists incorporate the environment and see how it affected the sculpture. In other words, one of the goals of Minimalism was making the observer aware of the actual circumstances of the environment. The work thereby entered into some quite concrete relationships with the given site."[3]

In the exhibition *City Space* Hein Heinsen, Stig Brøgger and Mogens Møller presented a large site-specific work. The latter two participants are also participants in *Nomad Academy Goes Public*.[4]

Richard Serra who worked in the 1960's with the Minimalists, especially Morris and Judd, both created and described new relationships between art and the environment.

Serra is one of America's most esteemed artists. In the decades since the 1960's he has risen from the ranks of the avant-garde into the annals of art history. He first started assembling immense steel plates into site-specific sculptures — his best-known pieces are created for bustling urban plazas. For the past two decades he has focused primarily on large-scale, site-specific works which create a dialogue with a particular architectural, urban or landscape setting and in so doing redefine that space and the viewer's perception of it.

He defines site-specific works as follows:

"Site-specific works deal with environmental components of given places. The scale, size and location are determined by the topography of the site. The works become part of the site and restructure both conceptually and perceptually the organization of the site. The works never decorate or illustrate. The specificity of site-oriented works means that they are conceived for, dependent upon, and inseparable from their location. Scale, size and placement of sculptural elements result from an analysis of the particular environmental components of a given context. The preliminary analysis of a given site takes into consideration not only formal but also social and political characteristics of the site. Site-specific works invari-

3 Anette Østerby, "Introduction" to the catalogue for the exhibition *City Space. Sculptures and Installations made for Copenhagen 96*, arranged by Mikael Andersen, leader of Gallery Mikael Andersen and Anette Østerby.

4 *City Space*, *ed. cit.*, p. 74-76.

ably manifest a value judgement about the greater social and political context of which they are a part. Site-specific works address the content and context of their site critically."[5]

Also Robert Smithson's Land Art, which is the other notable breakthrough at the end of the 60's, inspired artists to create new works in the public space, first and foremost out in nature. In Land Art, the artist's materials consist of natural phenomena of nature itself. Robert Smithson created monumental interventions in or reconstructions of the surroundings (fig. 2).

Fig. 2 Robert Smithson. *Spiral Jetty.* 1970. Black basalt, pieces of limestone cliff, salt crystals, earth and water. Great Salt Lake, Utah, U.S.A.

The third important breakthrough at the end of the 60's that became known as Conceptual Art also resulted in new interpretations of art in the public space. In Conceptual Art the emphasis is no longer on the finished work of art but on the process of creation itself. Joseph Kosuth, one of the creators of Conceptual Art, is convinced that not only are breakaways from traditional art-forms but also analysis and continual re-evaluation of the concept of art vitally important for artistic practice. The artists who create works in the public space and who are inspired by Conceptual Art are - in contrast to those who are influenced by Minimal Art - sceptical about ideas of the independent character of the work and its relationship to a specific site. They try to find strategies that make it possible for artists to get closer to life of the society and interpret in new ways social and ethical issues.

Three Danish artists, *Stig Brøgger, Mogens Møller* and *Hein Heinsen* created on Danish ground an innovative parallel to American Minimal Art. They were also inspired by both Land Art and Conceptual Art.[6] When they founded the Institute of Scale Art in 1974, they not only laid the groundwork for an ongoing collaborative project "but also for a decisive expansion of prior conceptions about monumental sculpture. What before was mere ornament would now lay bare the ideological aspects of the work interfering with the public space, and the entailing social implications." [7] Scale Art can best be interpreted as an attempt to explain how it can become possible, by means of analyses of our visual environment, to determine the type of an artistic creation in a particular place. The three artists maintain that:

"Scale Art attempts to create the image that optimally fills a particular frame, and to determine the scale that makes an image optimal."[8]

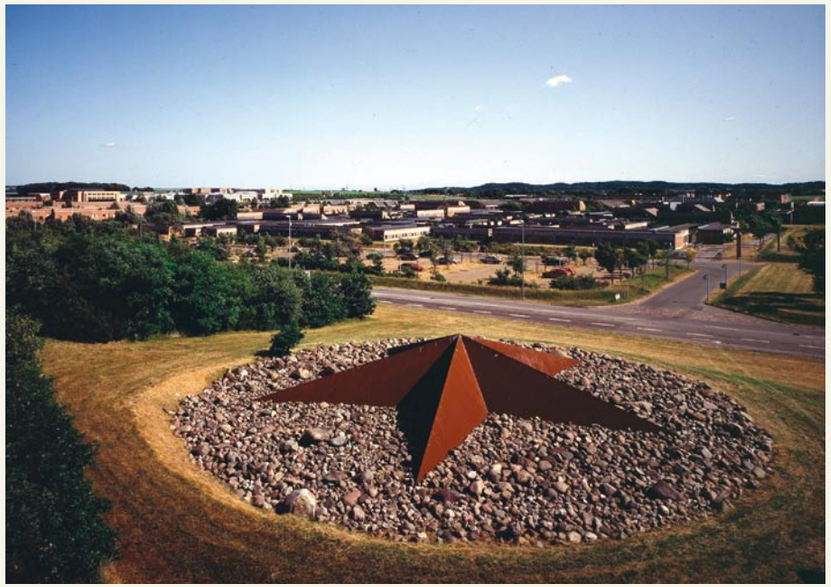
The public sculptural project set up by these three artists between 1978 and 1980 for Aalborg University Centre in Northern Jutland demonstrates clearly how they applied the principles of Scale Art. The title alone, *Star, Star Gateway and Star Fragments* indicates that they operate with relations on three different scales (fig. 3). The big iron star, which seems to arise from the circular piles of stones, relates to a 'landscape scale'. But it refers not only to the natural surroundings but also to the firmament and infinite space. The gateway with the star relates to the scale of

5 Richard Serra, *Writings/Interviews,* Chicago, 1994, p. 202.

6 Else Marie Bukdahl, "The Break with Modernity and the emergence of postmodern Art", in *Northern Poles,* Copenhagen, 1986 p. 381-382. p. 374-375 and p. 376-377.

7 Anne Ring Petersen, *"Scale Art",* Stig Brøgger, Hein Heinsen and Mogens Møller. *Dan 355 CO* in *City Space*, ed. Cit., 1996, p. 94. See also *Scale Art - Stig Brøgger and Hein Heinsen,* Copenhagen / New York, 1978.

8 See catalogue of Brøgger's, Heinsen's and Møller's Biennale exhibition in Venice in 1978, entitled *Nature*, p. 1.



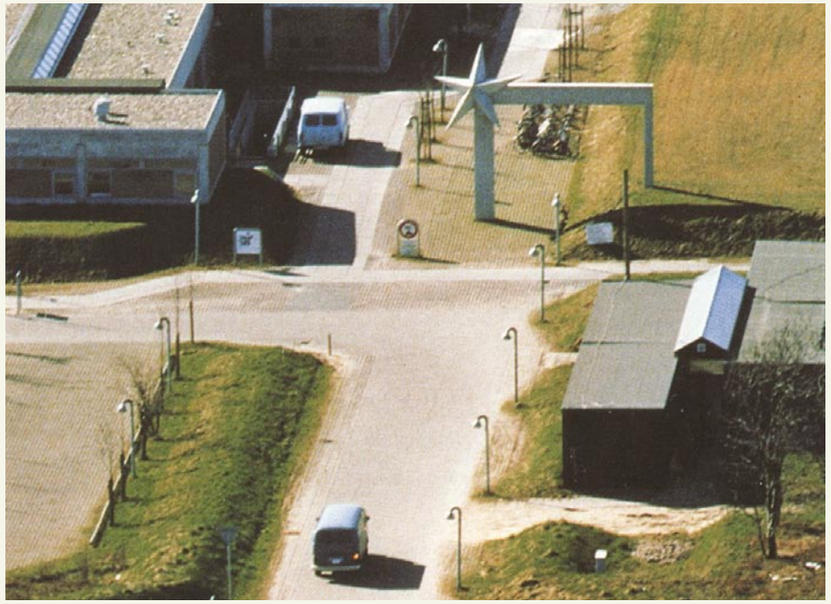


Fig. 3a Stig Brøgger, Hein Heinsen and Mogens Møller. *Star, Star Gateway and Star Fragments.* 1978-80. Stone, iron and concrete. Sculpture project at the Aalborg University Center, Aalborg, Denmark.
Fig. 3b Detail of the *Star, Star Gateway and Star Fragments* showing the *Star Gateway*

the building scheme and marks the entrance to the university centre, yet also establishes connecting lines to the big iron star incorporating the cosmic perspective. Some of the tiles in the sloping cement surface behind the gate are in the shape of star splinters. This surface creates a locality that expresses close contact between the individual person, nature and architecture. The entire project relates to a frame that is larger than the rational, closed building and therefore creates new connecting lines, openings and meanings. But the three-part sculptural project also gives the anonymous environment a sharp profile and a new identity.

Dorte Dahlin has since the 80's created new strategies and new conceptions of space in her paintings. The complex geometry in her works is developed through a kind of double gaze whereby one, as she remarks "zooms one's eyes into the picture" and "looks closely with one eye and with the other achieves a distant general view." Hence she creates a new reality in her pictures that always juxtaposes in unexpected ways conceptions of space and ideas normally separated in time and space, thus establishing openings into a wonderful world previously outside our field of vision. In a series of light paintings from the 90's, there are reminiscences of Chinese and Muslim gardens, vast desert-like stretches, or the blue firmament in the many disparate folded spaces behind the lace-like veil or gossamer haze of the fog.

Dorte Dahlin has also produced site-specific works in the public space. Thus, *Den Grønne Plads* (*The Green Square*) (1993) in the windblown fishing village, Hirtshals, in Northern Jutland (fig. 4). It contains a close visual dialogue with the environment. This square is – as Dorte Dahlin puts it herself - "constructed as a horizontally outstretched and open work in which the different individual parts are only conceived as coherent in a soft network of sensing, memory, and knowledge."[9] The square itself is covered with a light grid reminiscent of a geometric sand bottom and a seaside beach. The "garden medallion", with its three stripes of fragrant thyme

9 Dorte Dahlin, "Sampling Hirtshals. A Play on Art in the Public Space – Dorte Dahlin on her own works in the Public Space Art 1993-97" in *Art and Science. Architecture's and Art's Site-Specific Projects*, The Royal Danish Academy of Fine Arts, ed. Else Marie Bukdahl, 2006, p. 35. Mikkel Bogh presents a nuanced analysis of this project and analyses Dorte Dahlin's special understanding of space. See the catalogue to the exhibition *The Geometry of Chance Vendsyssel Art Museum*, 2000, p. 47-48.

Fig. 4 Dorte Dahlin: *The Green Square*. 1993. Hirtshals in Northern Jutland, Denmark.

and other colourful plants from the surrounding dunes, is like a lush island that has emerged from the sea. The stripes in the big oval point towards a little niche in the sheltering wall, where there is a weather station that registers the wind velocity. This weather station regulates the water supply of the two four-metre long basins pointing directly east-west and gazing like two small eyes towards the sea, just as so many of the town inhabitants do. The water follows the shifting movements of the sea. The lyme grass in the *Heart of the Square,* with its finely intertwined steel latticework, bends in the strong westerly wind and may be viewed as a symbol of the harsh life of the population up here on the North West coast.

Peter Holst Henckel belongs to a younger generation. He is in principal in agreement with Serra's conception of the relationship between art and its surroundings because - as he expresses it: "art is not an isolated world in itself."[10] But Peter Holst

10 Peter Holst Henckel, *The (Greenhouse effect),* Horsens Art Museum, 2003, p. 33.

Henckel also includes a range of new components in the definition of the visual arts' relation to the public space and to the public as such. He has defined them thus:

"It is my ambition, starting in the concrete context, to qualify space, environment and everyday life with integration of an extra artistic dimension in the construction. By bearing in mind the artistic dimension, as a different, surprising and ambiguously poetic and aesthetic asset, from early on in the developmental process, the foundation is laid for the creation of a new, humane and dialogic-based design. By considering the artistic dimension as an integrated part of planning, design and function, the aim is to add, to both process and end product, actual human and experiential values."[11]

He also emphasises that for him the virtual world is an important part of the public space and that film, TV and other electronic media "perhaps constitute the most significant part of our common frame of reference."[12] Direct communication with the public has a central position in his site-specific projects, which also contain a critical attitude to social problems and include other genre within the arts, such as poetry.

His project for Hadsund School (2005) (fig. 5) is thus created in collaboration with the author Ursula Andkjær Olsen. The work is sited in the pupils' meeting area which is a counterpart of the town's squares.

The work itself is formed as a rotunda with painted sections covered with mounted text written by Andkjær Olsen. They are full of humour and earnestness, philosophy and poetry and appear therefore as a polyphonic pattern of meaning that inspires both teachers and pupils.

On the international scene various forms of graphics have also entered the public space and conquered it. The Austrian artist Günther Selichar is one who has taken this step. He has expanded his interest with coloured screen surfaces to the public realm in several public art "interventions" which he has staged since 1993 in New York City, Boston, Shanghai, China and various European cities. In 2004 Selichar was invited by Creative Time, a temporary public art commissioning agency in New York City, to create a digital animation for its program "The 59th Minute" on the Panasonic screen in Times Square.

11 Peter Holst Henckel – f.pdf (298K)

12 *Op. cit.*, p. 21 and p. 47:

Fig. 5 Peter Holst Henckel. Site-specific project in Hadsund School. 2005. In collaboration with Andkjær Olsen. Hadsund, Denmark.

In Denmark Rasmus Eckardt has experimented with graphic works that can be placed outside. Thus his series of banners, *Sequence*, exhibited in *Seven From Afar* at Sharjah Art Museum, 2004.[13]

The graphic artist Annemette Larsen (fig. 6), who participates in *Nomad Academy goes* public, has created graphic projects in urban spaces. It concerns "drawn poems" that can be used as light ornamentation on high apartment buildings.

13 See the catalogue for the exhibition *Seven from Afar*, Sharjah Art Museum, April 2004, p. 8 and illustrations.

Fig. 6 Annemette Larsen, detail of pencil drawing. 2004

Lars Grenaae works both as a painter and as a graphic artist. Grenaa's graphic works relate to the pop tradition – both in regard to their everyday motifs and the way in which they are reproduced. But in contrast to the American pop tradition of the 1960's, which defined itself in opposition to the past, Grenaae has accounts to settle with the history of painting and different historical contexts. He also works with graphics that can function in the public space. So, for example, a reworking of his portrayals of heroes from a contemporary viewpoint , among others of explorer Carsten Niebuhr who, in 1761-67, travelled several times to Arabia (fig. 7).

The three visual artists - Bjørnstjerne Christiansen, Jakob Fenger and Rasmus Nielsen – formed a project group in 1993 that they called S*uperflex*. They described their most important aim with their special site-specific projects in the following way:

"We are three members of *Superflex* and 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 neighborhoods and communities and brand name copy production in South East Asia. Though very different, all these projects relate closely to questions of power relations and democracy.

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 time of extreme disillusion with the current representative system and hysteria around im-

Fig. 7 Lars Grenaa. *Portrait of the explorer Carsten Niebuhr.* 2006. Private collection.

migration and security, it is our suggestion that some possible new ways of thinking and acting can be found through the activity of art and artist."

The three artists have posed themselves the following question: What new possibilities does the internet's "free space" offer to different countries? As answer to this question they designed an original research experiment using the internet as a local network rather than a global communication tool. The project has been named "superchannel". An example of such an internet-based local dialogue in the public space is *Sharjah Moon Channel* (fig. 8), which was broadcast during the 5th International Biennale in Sharjah from April 17th - 27th, 2001.

The studio was open for any visitor or artist at the Biennale. The studio-manager

Fig. 8 Superflex. *Sharjah Moonchannel.* 2001."Superchannel": Internet-based local dialogue

Christoffer Bruun produced more than 25 shows during the 10 days covering poetry, architecture, happenings, talk shows, sightseeing in Sharjah, etc. (see www.superchannel.org). The different programs could – via the internet – be accessed in all countries. They presented a large number of the artists, from both east and west that were exhibiting at the biennial. There was also a series of different features from cultural and societal life in Sharjah, as well as interviews with students from the universities.

The Superchannel project at the Sharjah Biennale was combined with an interactive pictorial studio environment created by the painter Stig Brøgger, the sculptor Øivind Nygaard and the graphic artist Annemette Larsen. The project was curated by the visual artist Dorte Dahlin in cooperation with Sharjah Department of Culture & Information. (www.superflex.net/tools/superchannel/users/moon.shtml).

Hotel Pro Forma (1985-) is a production company for performance and visual art. Performance art as investigation of the world. Perception, perspective and themes from the world today intertwine with each other in a conceptual, visual work of art. Each production is an interdisciplinary work crossing the visual arts, architecture, music, film, literature, science, and digital media. The productions by *Hotel*

Fig. 9 *Hotel Pro Forma*. *The Sand Child*. 2007. Performance.

Pro Forma are characterized by immense diversity, as the space, concept, collaborators, and performers change from one work to the next. *Hotel Pro Forma* has created exhibitions and performances for museums, town halls and public buildings in Europe, The Middle East, Australia, Russia, Singapore and USA. The visual artist Kirsten Dehlholm and the architect Ralf Richardt Stroebech are the artistic directors of *Hotel Pro Forma*.

The space is always a co-player. Every project is site-specific because it, at different levels, has lines of connection to the place where the performance takes place. Added to this, the public is often in various ways actively drawn into the performance. Finally, *Hotel Pro Forma* skilfully manages to create projects which have a suggestive interplay between past and present, tradition and innovation and between different cultures.

The Sand Child (fig. 9 is a good example of *Hotel Pro Forma´*s original site-specific performances. In the writer Tahar Ben Jelloun's two books, *The Sand Child* and *The Holy Night,* the same life story is portrayed in many guises. A child is born as a girl but, in accordance with her father's will, is brought up as boy among seven sisters. *The Sand Child* is a performance and an installation rolled into one, specially created for the Mogens Dahl institute, where the audience can move freely between two rooms. Film, images, sound and gleaming objects constantly alter the nature of the space.

Fig. 10 Joachim Hamou. *My Name is Jimmy Young*. Filmproject.

The instructor, visual artist and performance artist *Joachim Hamou* has always created site-specific works. Regardless of whether he is making a film, performance or working in a genre in which different media are combined in an original way, he relates to a particular place, particular surroundings and culture. He has been especially intrigued by how the presence of his chosen media influences his surroundings and what happens when the human search for identity is allowed to play out within a framework where there is a continuum between reality and fiction. Exactly this question is central in the film project *My Name is Jimmy Young* (fig. 10), which is based on surprising situations that the Norwegian actor Torbjørn Davidsen is constantly being involved in. Eventually the border between reality and fantasy is dissolved and Jimmy Young's own character becomes more and more clear-cut, especially during the trip to Egypt. In the film Torbjørn Davidsen reflects over how the figure of Jimmy Young gradually gets his own life and how the presence of Hamou, with his camera, becomes the catalyst for giving the setting its own place in Young's fiction. Joachim Hamou is not in any doubt himself that the *"Jimmy project* brings together many of the things that he has made during the course of time. Especially

Fig. 11 Jane Havshøj. *Business and Residence.* Near Eastern Jetty. 2006. Bogense, Denmark.

the question about how far people are prepared to go in order to gain status in the media. It is an uncomfortable process because the mechanisms are so obvious. "[14]

For the architect *Jane Havshøj* it has always been important to strengthen the visual dialogue between architecture and the surrounding environment as much as possible. Therefore she has always succeeded through her architecture in giving an anonymous place a distinctive identity as well as visualising the tensions between past and present that are typical for the context that buildings are inserted into. She has also emphasised that works of architecture should be formed in such a way that they can provide a stimulating framework for the people who reside in them and be an inspiration in daily life. She has formulated the architectural outlook thus:

"Architects continuously investigate architectural interfaces through analysis and dialogue in order to reinterpret the ordinary human needs in a world that has a global focus. The projects are seen as part of a larger historical, social and cultural context. Considerable importance is laid on the significance of site. Through analyses and model work, form, construction and materials are developed to enrich and move people by space and light".

Erhverv og bolig (*Business and home*), (2006) (fig. 11), which is near Østre Mole (Eastern Jetty harbour regeneration project) in Bogense, provides a good example of how Jane Havshøj has realised her architectonic goals. The building's sharp-cut form with tarred planks and roofing felt refer to traditional fishermen's sheds while at the same time it is quite clearly a building from the 21st century. The simplicity of form is supplemented by balconies and fences which stretch out the facade. The lengthwise skylights allow the play of light into the high-ceilinged rooms marking the passing of time and contribute to an experience of complexity in the individual building.

The architect *Hans Feldthusen,* head of The Institute of Architecture and Aesthetics at the Aarhus School of Architecture, has also - at another visual level - worked with tying architecture and surroundings closely together and thereby profiling architecture's site-specific character. He has at the same time created close connections between his architecture and those who observe it or live in it. He has expressed this understanding of the role of architecture in society as follows:

"The conception of a communicative architecture is for me the main question. It is an architecture that poses questions itself: could it be like this, or should it be like that instead? And it involves the viewer or the user in this reflection. It leads to an architecture which is only momentarily crystalline. In its total appearance and essential relations it is rather an aggregate[15] whose individual parts, more or less obstinately, work together to produce an operative unity. Consisting of spaces and forms in which forces have been invested visually and perceptually – forces that suggest or indicate other potential formal and spatial connections." [16]

14 "Who is Jimmy Young – interview with Joachim Hamou" in *Videologier 2,* ed. Lars Movin, The Royal Danish Academy of Fine Arts, Copenhagen, 2003, p. 276.

15 In technical terms a machine or a machine unit of several interacting parts is an aggregate; that is an apparatus in which different elements are connected in a whole.

16 Catalogue for *Overlaps. North-Southeast. Contemporary Danish Art and Architecture*, Sharjah Art Museum, 2000, p.68.

Fig. 12 Hans Feldthusen. *Separate residence and studio for Aino Ilkama and Kjell Nupen*, 2001. Kristiansand, Norway.

Hans Feldthusen's perception of architecture's special functions in our society become realised in a convincing manner in the *Separate residence and studio for Aino Ilkama and Kjell Nupen*, Kristiansand, Norway (fig. 12). The building is formed in such a way that there is a finely modelled interaction between the architecture and the surrounding monumental landscape with the sea and cliffs. In the exhibition *Overlaps* at Sharjah Art Museum in 2000 Hans Feldthusen presented a large sketch for this fascinating architectural work. [17]

The building is situated on a large nature block on the archipelago. It borders up to a nature reserve. The ground above the block rises from contour-line 0 to about contour-line 15. The slope faces South-West. At the water's edge is a jetty and boathouse. The residence's levels rise between contours 6 to 9. The children's area, kitchen/day-room and laundry are on one floor that is situated in a terraced wing across the contours. The home's other rooms are built along the contours in two floors. The lower floor lies at the level of the terrain towards the South-West; the upper lies at the level of the terrain towards the North-East. The atelier is at the highest elevation in a separate building. The residence's spatial sequences, horizontal and vertical, take as much consideration to the existing terrain as possible. At the same time terrain and context are used to create spatial limits, continuity and hierarchies. Experienced from within the space of the home, the surrounding landscape takes on a marked but varied significance. For example, in the building's central double-heighted day-room. Looking out towards the South-West is a vast space of landscape with the sea and its horizon. From the same room, through "windows" (glass partitions) in a concrete wall, which one experiences as an external wall, one can see into a room - "the cave" - that has the cliff's rock itself as back wall. Both the macro-cosmos and micro-cosmos are found here as views.

Niels Peter Flint is both sustainable vision designer and experienced design producer. In his work he has always had a site-specific perspective in that he has had a fine understanding of local cultural traditions both within and outside Europe.

He is currently developing The Micro Macro Monde Center in Come in France. It is a centre for Radically Rethinking Design and the World. From this centre he will create new connections between sustainability and design. In his products, workshops and other activities which he has created in order to find new solutions for this relationship, he has tried to combine both local and global demands.

Whether it is about creating sculptures, monuments, permanent or mobile installations in the public space, artists have become very aware that - as the French philosopher Michel Serres has expressed it - it is important to ensure that the local does not block the way for the global and that the global does not destroy the local. It is a matter of maintaining equilibrium.[18]

Else Marie Bukdahl,
D. phil, former president of The Royal Danish Academy of Fine Arts

17 *Overlaps*, *op. cit*, p. 68, fig. 28.

18 Serres, *Statuer (Statues. Le second livre de foundations*, Paris 1987), in Danish by Carsten Juhl, Copenhagen 1990 p. 53.

NOMAD ACADEMY GOES PUBLIC

Pilot projects for art in the public space in Sharjah and Arabic Cultural Institute in Copenhagen

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

Quotation from H. H. Dr. Sheikh Dr. Sultan bin Mohammed Al Qasimi,
member of the Supreme Council and Ruler of Sharjah, UAE

The main focus of *Nomad Academy goes Public* is creating art and architecture projects for the public space in Sharjah and an Arabic Cultural Institute in Copenhagen. This goal has been generated by an interdisciplinary collaboration between Arabian, Danish and Persian people since 2001.

At different levels and on 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.

Workshops and other activities in connection to the exhibition are intended to involve students from the Sharjah College of Fine Arts and the School of Architecture and Design in AUS, as well as professional artists from The UAE Art Society. Moreover a series of lectures by guest speakers, dealing with different aspects of art and architecture, will be held at Sharjah College of Fine Arts, School of Architecture & Design in AUS and Sharjah Art Museum.

The overall aim of these connected projects is to present the power of art and architecture as being visual examples of transcultural and interdisciplinary collaboration – which is one of the essential elements of coexistence.

The exhibition will be shown at Sharjah Art Museum. The exhibition will consist of the following 10 projects:

l. *Moonlight Oasis*
2. *Tools*
3. *Lightscape*
4. *Paint the desert*
5. *Sharjah dialogues*
6. *A journey – a meeting, graphic arts projects*
7. *Algebra of Place - a cinematic arabesque project*
8. *Le théâtre Arabe*
9. *100 Gardens - an Arabic cultural institute in Copenhagen.*
10. *Worldby- le village vertical*.

Lectures held by guest speakers will deal with the works of some of the participating artists and analyse a number of problems rising from aspects of the history of art as well as theoretical problems.

l. *German Romanticism and Danish Art,* Else Marie Bukdahl
2. *Lyotard between philosophy and art,* Else Marie Bukdahl, The lectures will be published on the Nomad Academy website.
3. *Performance in the public space,* Kirsten Dehlholm */Hotel Pro Forma*
4. *Worldby – Radically Rethinking Design,* Niels Peter Flint
5. *100 Gardens "An Arabic culture house in Copenhagen – study proposals",* Introductions by Hans Feldthusen, Martin Krogh and Martin Lauersen.
6. *Moonlight Oasis*, Introduction by Mogens Møller, Jane Havshøj/ Nasser Moaedi Jorfi
7. *The National Gallery of Art, Copenhagen. Past, present and future,* Lecture by Director Karsten Ohrt

Presentation of the ten projects displayed in the exhibition *Nomad Academy goes public* - written by the participants.

MOONLIGHT OASIS

Mogens Møller, Professor, sculptor
Jane Havshøj, Architect

In collaboration with:
Nasser Moaedi Jorfi, astrologist
Flemming Brantbjerg, light artist
Salim Abdali, astrophysisist, assistant professor
Lars Bukdahl, poet
Dr. Abdul Al-Azzawi, archaeologist

The *Moonlight Oasis* is a further development of the 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 revived.

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 interest has been to join 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 four elements.

The first is an arching and elongated form, a barchan dune, oriented northwest southeast along the wind direction, its longitudinal axis. The barchan dune has the shape of a crescent moon and occurs when the wind blows steadily from the same direction as it does in the United Arabic Emirates. The barchan is a sculptural-architectonic component that also serves as a monument to commemorate the greatness of the desert.

The second element consists of water, which will flow out over the brink of the dune and over the slip face, which is orientated towards the pavilion.

The third 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. Six columns bear a vaulted ceiling aloft. Like the sand dune itself, the pavilion's elevated floor surface will be covered with tiles and there will be cushions for the comfort of 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. The image of the moon is reflected down onto a circular-shaped surface of sandblasted glass situated in the centre of the pavilion's 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.

The observatory may be compared – technically and in terms of equipment – with a stellar

observatory. The telescopic images of the moon are transferred to advanced electronic equipment that replicates the moon, with a diameter of 6 metres, onto a circular sandblasted glass placed in the centre of the dome.

Nowhere on earth does such a gigantic and accurate image of the moon entering its different phases throughout the year exist. Here, each individual can experience and observe, without the use of a telescope, the gigantic lunar image as a luminous celestial body, while poets recite from their works, or works from the extensive Islamic literature are being narrated.

Using modern telecommunications the moon over Sharjah could be a means of global communication for the Emirates – a brand and good investment for the MOONLIGHT OASIS.

On days when the moon does not appear sufficiently bright due to weather, the observatory could switch to projecting pre-recorded satellite images of the moon day and night.

The fourth element is the oasis in which Islamic traditions unite in the one location – with the Moonlight Garden as the key signifier of culture in the middle of a health resort. The entire ground floor functions as health facilities, accommodation and living rooms of varying size.

A visit to the health resort, whether by resident or tourist, could be for reasons of Islamic herbal medicine's healing powers – absorbed in beautiful, modern, yet traditionally rich, relaxed surroundings. All made with the outermost consideration for the environment. Shady palm trees, fruit trees, bushes and herbs are cultivated on location in the surrounding gardens and on the roofs of the resort residences and health facilities.

The rooms and facilities of the building are arranged around gardens with their small murmuring fountains and views hereof glimpsed through the shady colonnades on all sides.

SUPERFLEX / TOOLS / SUPERGAS

Bjørnstjerne Christiansen, visual artist
Jakob Fenger, visual artist
Rasmus Nielsen, visual artist

The three members of Superflex look at their works as tools. These tools are considered as invitations rather than representations; invitations that call for 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 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. For example, having your own energy supply, becoming an independent producer of energy, having your own channel or 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.

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. It produces approx. 4 cubic meters 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.

SUPERFLEX / TOOLS / SUPERGAS / USER / MASAWA FAMILY, 1997

LIGHTSCAPE

Dorte Dahlin, visual artist
Annemette Larsen, graphic artist

In collaboration with:
Abdul Rahem Salem, painter, sculptor
Hans Feldthusen, architect
Thomas Holmbäck, visual artist

Lightscape is an artistic adaptation of the traditional light adornment of skyscraper buildings in the area and calls visual art, architecture and design into play.

The project offers examples of animated black/white drawings and films that are back projected on glass walls. Houses will be experienced as monuments of creaking frosty landscapes, with a poetic reference to the traditional mode of dressing in the public space, where men in white and women in black form a soft moving graphic landscape on its own.

Through the vehicle of new kinds of technology, the project offers reflections on the phenomenon of light as “veiling” and as “decoration” – and as a membrane between the public and the private space.

While single illuminated buildings would form ”landmarks”, the screened pictures could give special atmosphere to a certain district – such as quarters of the ”Blossoming Desert” or the ”Snow queen” to mention just two themes - bringing into mind the idea of city planning through different ways of lighting.

Technique: By integrated LED technology, Privalite Glass surfaces on, for example, office buildings are realized as giant video screens in more international cities.
Technical reference: Led Effects (www.ledeffects.com)

PAINT THE DESERT

Stig Brøgger, visual artist

The project addresses itself to the conception of the desert as “the empty space” – analogous to “the white canvas”. The project can be realised as an exhibition, as an object in the public space and as a workshop for students at Sharjah College of Fine Arts.

The project consists of 2 green neon installations: one located inside the museum, the other located outside. In addition, the installation in the museum includes the 16 texts on paper; 8 in English and 8 in Arabic. The texts on the works of art read as follows:

PAINT THE DESERT

An Endless Venture
Sand - nothing but sand

A desert
is a deserted place
Everything is missing
except the sand
and the traces
of the wind

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

Can color stand the heat
can you stand the heat
the reptiles can

In the desert
time is out of order
nothing happens really
The sand is there
but time is not
Sometimes the sand
is moved by the wind
or the storms
which are forming
new figures
like the old ones
just in different places
within the same enclosure

Forms of a nice low
silent 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

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 it is 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

SHARJAH DIALOGUES

Peter Holst Henckel, visual artist

In collaboration with:
Ursula Andkjær Olsen - writer/ poet
Duna Ghali – Arabian actor/ poet
Fanar Ghali – Arabian actor/poet

The Sharjah Dialogues consist of two benches made of painted plywood. Lights and sounds have been incorporated into the design of the benches.. Two hidden speakers are built into the underside of each bench. They 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. The soundtrack in Arabic plays back a conversation transpiring between two persons. 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 public 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 between the world and us. 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 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 can 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 on the benches consists of a dialogue in Arabic between two imaginary persons. This dialogue has been developed and written in co-operation with the writer/poet Ursula Andkjær Olsen and Duna and Fanar Ghali, two Arabian poets/actors living in Denmark.

A JOURNEY – A MEETING

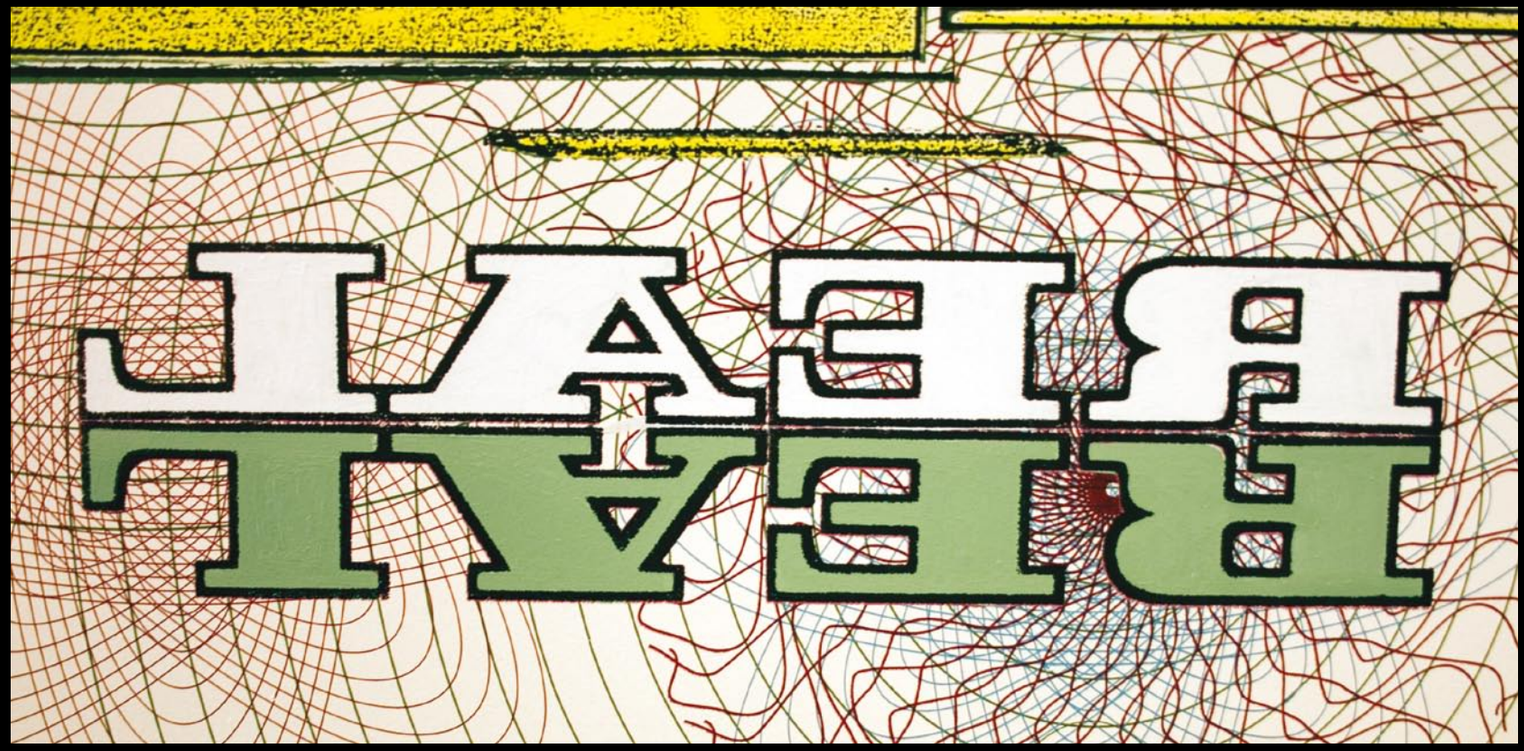
GRAPHIC ARTS PROJECTS

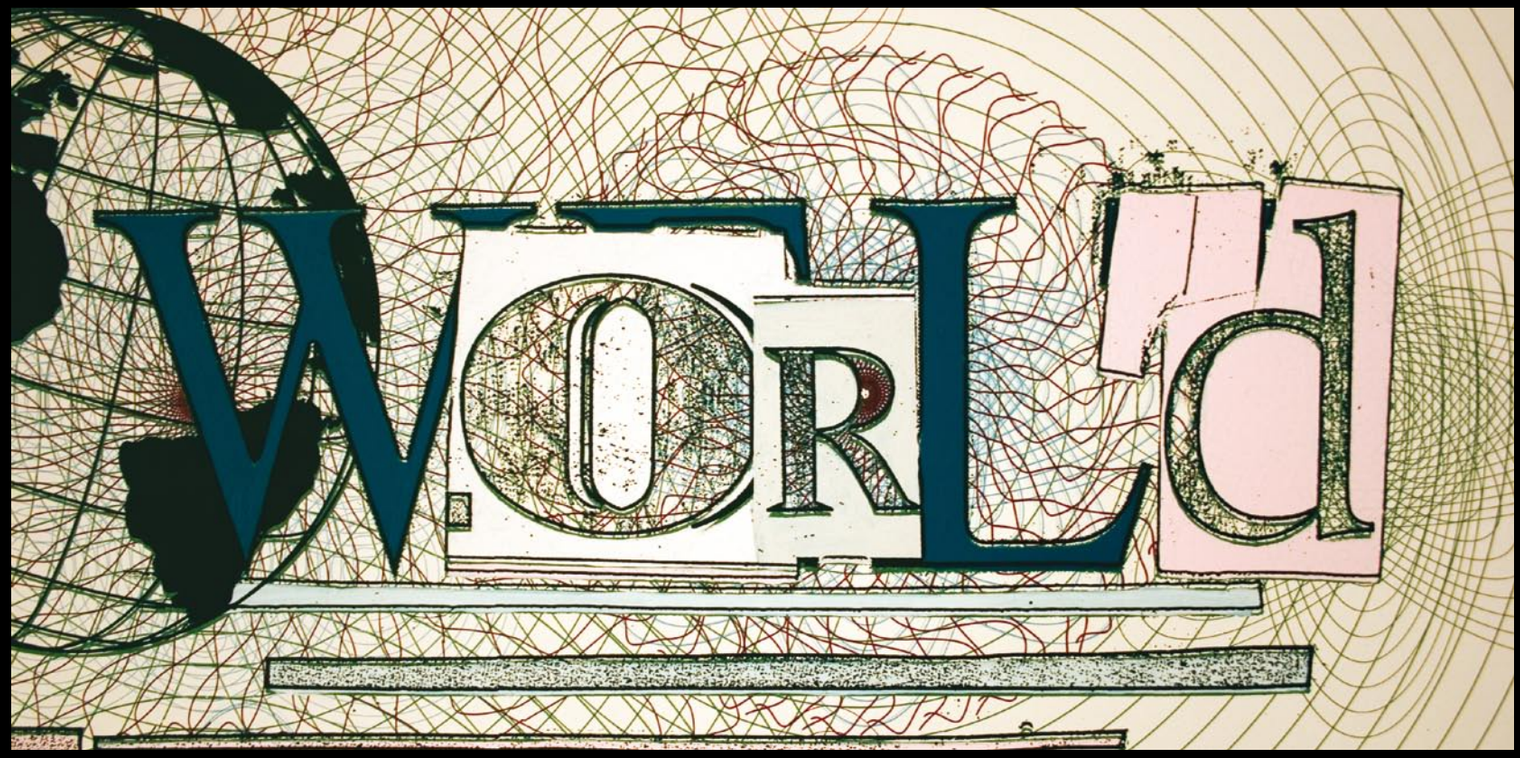
Lars Grenaae, graphic artist

With a starting point in the journey and the meeting of other cultures, which are developed as his concept, Lars Grenaae has created a series of new graphic works. In particular he deals with journeys undertaken by early explorers who are represented by graphic works in his anthology entitled *Helte (Heroes) (2006).*

His contribution to the anthology is described by Lars Grenaae thus: "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".

However, other journeys as well as his own travels are included. The inspiration for the work is the meeting between both people and different cultures. The graphic idiom of these works is inspired by pop art and the many new expressive possibilities of the graphic arts that the graphic artist has on hand. Indeed, the works include yet another meeting, that between drawing and various graphic techniques that Lars Grenaae continuously experiments with and mixes together in surprising and unexpected ways. The fragments of and sampling in graphic processes - in the completed work - can also be interpreted as journeys and meetings in a surprising artistic whole.

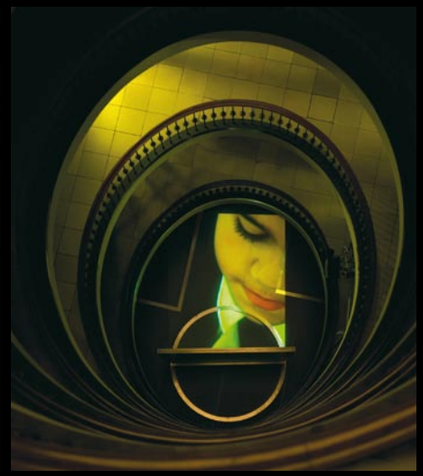




ALGEBRA OF PLACE

Hotel Pro Forma
Kirsten Dehlholm, visual artist
Ralf Richardt Stroebech, architect MAA

In cooperation with
Joachim Hamou, visual artist
Music: DJ Ishtar
Performers: Aino Junka,
Tristan Alexander Kold Christensen



Algebra of Place presents 11 scenes from an imaginary international hotel.

Algebra of Place is a cinematic installation. Taking an imaginary hotel as its metaphoric point of departure, it explores two very different kinds of traveling:

1. The physical sensation of exploring an unknown culture. Starting from the superficial first glance of the tourist at the common items of popular travel to the affectionate look of the experienced visitor in the relaxed environment of everyday life.

2. The metaphysical travel of becoming familiar with something or someone. Starting from the collective anonymity of shops, roads, museums, and the public space to the intimate knowledge of a shared experience in the private space.

THE ROOMS

Main Lobby: Front desk and reception. Check in and make the contract. Get to know the rules of the place. Stand on the threshold between private and public. Between at home and abroad. Check out and nullify the contract.

Gift shop: Culture as stereotypical icons. Souvenirs as memories without friction. A fictitious local-global culture. A site-specific fantasy as mass production. A mirage of commerce, comedy and cliché.

Heritage Ballroom: Fact and fiction. Everyday life and storytelling. Tradition and history. Time. Rhythm of life and repetition. Culture. Locally and universally. The individual and the family. A community in specific rooms.

Summit Ballroom: Invisible steering in abstract rooms. A soundless striving. Megalomanic forces. Loneliness. Nights spent in digital confidentiality with satellite TV. The media city of the future. Days with cars and dreams of freedom.

Club Room: An extended moment. The body, the gender and the private. Personal rituals before the encounter with the public sphere. The sensual and the hidden magnetism. Transformation. A world for men and a world for women.

Learning Center: Creation. Spirit. Mysticism. The art of constructing a cone. Ancient knowledge. Poetry. Wisdom. Pain. Something comes into being. Something disappears again. No substance. Only substance.

Terrace: Inside and outside. With a view of eternity. A view of light and the canopy of the sky, reflected in the earth. The place where the vertical, the connection to cosmos, is crossed by the horizontal.

Lobby Lounge: Silhouettes on the beach. Dusk. The last rays of the sun awakening longings, premonitions, melancholy. It is the daily death. It is beauty. It is inevitable.

Stairs to Health Club and Guest Rooms: A transitional place. The stairs leading into the body of the hotel. Into perdition. Where you are a guest in your own room on borrowed time. A boy. A grown man. A small Our Lord. An architect building a world of towers. The world repeats itself. Repetition as the principle of the game.

Stage: Curtain. Expectation. The stage exposing itself, the senses aroused. The ancient ritual of seduction. A romantic, erotic comedy. Pygmalion with a twist of mermaid. A swan song and a death battle.

Phones: The phone booth. The smallest room in the hotel, and the largest. Linked to the whole world. Connections to other languages and other time zones, other climates and cultures. Large-scale jumps from level to level, with the voice as a sluice. But the sky above us remains the same.

Algebra of Place wishes to present a balanced understanding of the Arabian culture, often polarized in the Western world as either an enemy image or orientalism. The title refers to the original meaning of the Arabic word, where it is used to signify reunion and combination.

LE THÉÂTRE ARABE

A SITE-SPECIFIC INSTALLATION FOR THE SHARJAH ART MUSEUM

Joachim Hamou, visual artist

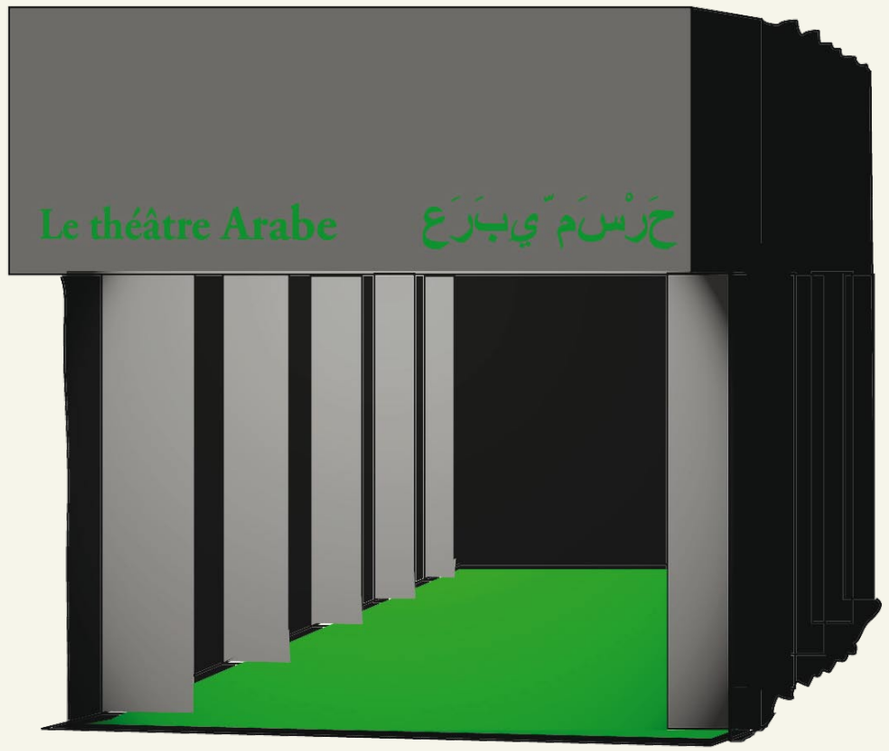
The idea is to build a theatre stage in one of the rooms of the museum. The architecture in the museum is very specific. The audience walks down a long corridor from which exhibition spaces open to each side.

The stage is built as a whole theatre so there are tormentors, proscenium and an elevated floor. Neon lights hang from the ceiling of the stage giving the installation total autonomy. When one walks in, the sides of the stage are black, only the floor is green. But when walking out again, the reverse sides of the tormentors are green as well.

The construction is cubic (4x4 m) apart from the entrance construction which sticks out one metre (4x4x5 m). Inside the stage is soft sound from the streets of Sharjah. We hear sellers, cars, prayers and other sounds that we are used to hearing in the immediate surroundings. The sound is so low that one has to walk in to really hear what the sound is and where it comes from. The idea is that the visitors walk in onto the stage, staging themselves in a way. The spectator standing outside will, on the other hand, see the other guests staged. Both views are equally important. The idea is to make a platform for the definition of Arabism. Is it something that can be defined? Is it imposed as part of a postcolonial generalization? Should it be defined?

The theatre has always been of great importance as a political arena, a place where things could be told and staged without threatening consequences.

Le théâtre Arabe, is a site-specific installation – without words and figurative scenery - in accordance with an old Arabic theatre tradition. In a suggestive way *Le théâtre Arabe* establishes a visual dialogue with the museum while at the same time containing presentations of the varied street life outside - with trade, prayers, discussions and echoes of the city's many sounds. This "theatre" stimulates the audience's creativity and inspires them to - with modern perception - to put the following question: how can one describe the Arabic identity in a modern perspective?



100 GARDENS

- AN ARABIC CULTURAL INSTITUTE IN COPENHAGEN

Department of Architecture and Aesthetics
The Aarhus School of Architecture
Hans Feldthusen, architect
Andriette Ahrenkiel, architect
Torben Nielsen, architect
students at the department

AN ARABIC CULTURAL INSTITUTE IN COPENHAGEN

The Department of Architecture and Aesthetics at the Aarhus School of Architecture has during 2004/05 been working with a project proposing that a Nordic cultural institute could be built in Copenhagen to promote understanding between European and Arab-Islamic culture.

The programme for this centre suggests a number of locations – for example the site near Frederiksholms Canal on the waterfront.

Through the Department's project I wish to participate in a contemporary architectural debate regarding the relationship between individuality and publicness. The students' work will contribute to this debate through their 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.

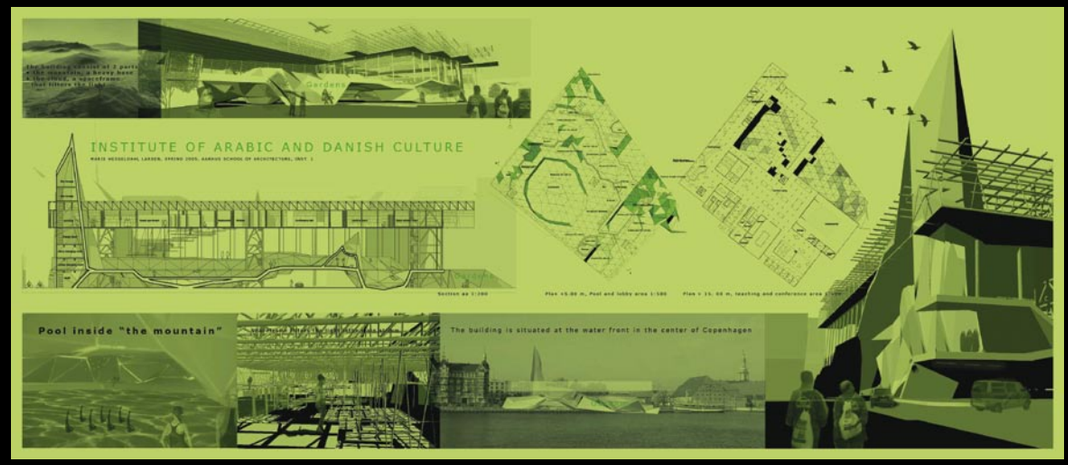
The following contributions, furthermore, have a common interest in seeing the cultural centre as a place that, by definition, is sufficiently elastic to be able to deal with the transient and provisional events with which both cultures are in harmony. The provisional will be themes that the Department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

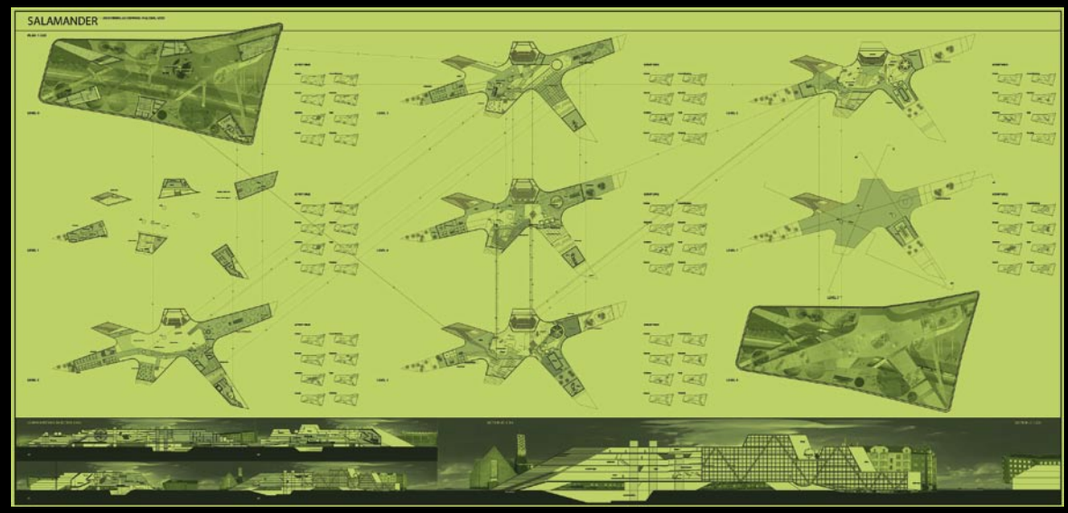
The architectural contributions from the autumn semester of 2004 can be seen as content and form related introductory studies of this cultural institute and as the opening of the discussion of the collective space.

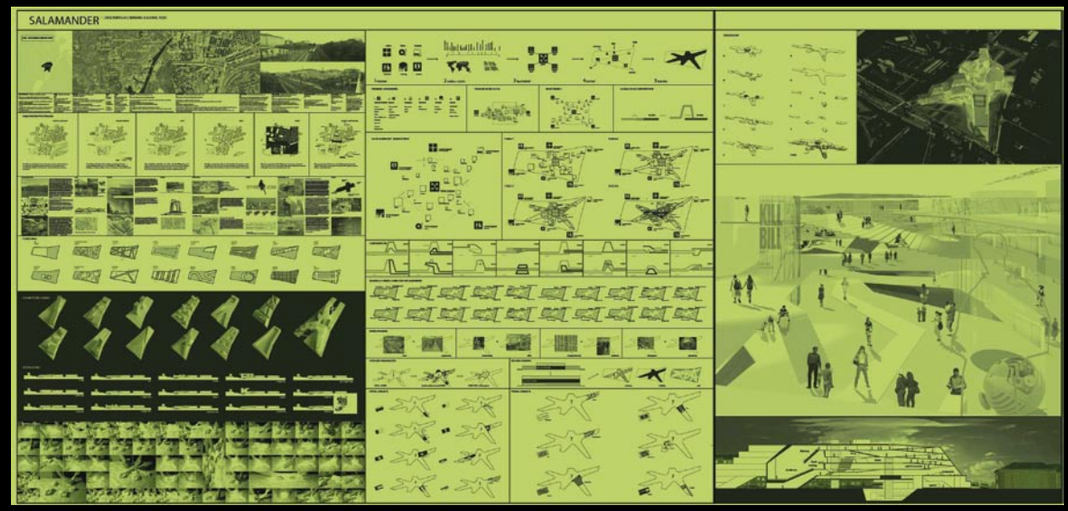
Cartography is a mapping of virtual relations between Denmark and the United Arab Emirates. The map creates a global, collective space by studying in what sense local areas of interest and tendencies can be said to influence each other.

Crowd-density sees the collective space as interactions between provisional conditions. Using films, drawings and models, 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.

Flux works with spatial substances that redefine surface and material and where volume is an aggregate condition between solid and void. Bubble structures 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 program and context.

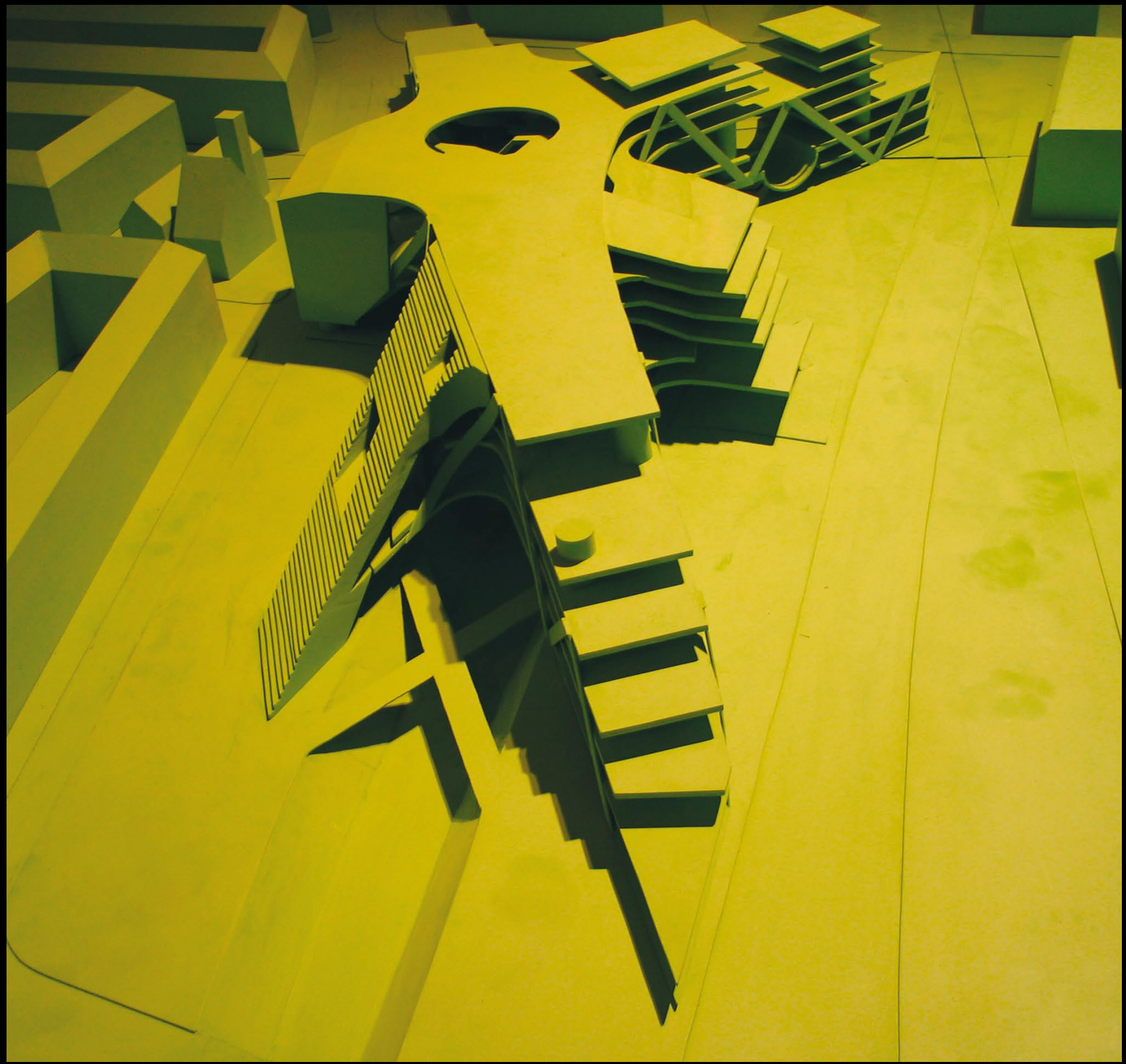
Pictures by the following students:
Martin Laursen, Jakob Nørbjerg Madsen, Lauren Rosenbloom, Martin Krogh Hansen, Kamilla Heskje, Mendel Robbers, Lotte Sponberg, Arnar Thor Jonsson, Marte Strømsnes Larssen, Thomas Søndergaard Svendsen, Anders Lonka Nis-Hansen, Morgan Jacobsen, Jacob Ulvsrod Sørensen.

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 the academic year's semester project: An Arab cultural centre in Copenhagen.

After this trip, the work involved carrying out comparative studies of Arab and Danish culture. These studies created 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 condition of 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 of the right side 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.



WORLDBY - LE VILLAGE VERTICAL

... OR HOW TO REDUCE THE CONSUMPTION OF PLANETS

Niels Peter Flint, designer

"WORLDBY" - the 2033 living structure and vertical village - is a kind of utopian city yet could become an actual living structure on a not yet chosen site on planet Earth. Initially, WORLDBY will only exist as a concept in a virtual world where projects, developed in "The WORLDBY workshops" held globally, will be "exhibited".This installation presents WORLDBY as envisioned in a series of platforms placed on top of each other; "slices of nature platforms" where plants and wildlife flourish freely growing in the artificial earth systems which each platform consists of.On each platform you can grow food, collect and clean water, make energy, get access to communication connections and build houses, shelters, tents or whatever you feel like living in - of course relating to the climatic conditions. The WORLDBY base structure as shown here is the ultimate sustainable living structure, ready to be inhabited by "wild nature" as well as by "sensible settlers" in hopefully new and very innovative ways – and possibly in collaboration with designers, artists, biologists, farmers, architects, engineers etc.

The structural concept of WORLDBY is formed as a kind of green spiral hanging from giant pillars, where humans as well as plants, insects, birds, all kind of animals and resources such as water, air and earth, function together. A place where technology, nature and humans meet in various symbiotic relationships, whilst sharing deep respect for each other. It's a futuristic vision which captures the best from the past with the most amazing from the future and fusions it - on a planet in constant evolution – in a universe that has probably existed forever.

WORLDBY is a place that demonstrates how real cyclic living is possible. It's a place where everything works in unity rather than today's world where there is very little emphasis on, for example, understanding nature. But WORLDBY is NOT ONLY a new sustainable living model it's also intended to be a place for humans to thrive emotionally, intellectually and artistically but doing so totally in pact with nature.

WORLDBY might rise from sand dunes in the desert or from the sea or in the middle of the jungle placed on giant poles and, as such, will not be interfering with the environment around.

The WORLDBY project will through the WORLDBY WORKSHOPS, that will be held globally, be developed further by anyone interested in the project. Ideas and concepts developed can be used freely. These unique collaborations between "citizens of the planet" – and "professionals of the planet" (and who knows maybe a couple of aliens might sneak in too) will create the life in the "wild nature" on the WORLDBY platforms. "WORLDBY" will this way become a true experiment in "OPEN SOURCE DESIGN". WORLDBY is about creating visions for communities of tomorrow which are based on sustainable and ethical appropriate visions, thus providing concrete solutions for tomorrow.

If you want to know more about WORLDBY in general please visit www.exdl.com/worldby site.

The first WORLDBY experimental installations will partly be realized in France starting summer 2009.

LECTURES

GIVEN IN CONNECTION TO THE EXHIBITION *NOMAD ACADEMY GOES PUBLIC*

Abstract for *WORLDBY - Radically Rethinking Design and the World RRDW*
Lecture by Niels Peter Flint

We are caught in a unique situation on Planet Earth right now – possibly the biggest challenge ever. The coming years will, whether we like it or not, be full of dramatic changes and it may happen at a pace never experienced in the history of the Planet before.

It's now "common knowledge" that global warming is "here to stay". What do we do? We change of course and innovate as we have always done – or do we? Just now we have, due to many factors, one of which is technological development, the possibility of creating the most amazing world where humans and all fellow citizens can live in incredible living structures, realizing fantastic dreams and having unbelievable lives. But is that what we are doing?

"The WORLDBY design project" is an inter-active experiment in how to get us all engaged in envisioning, designing and possibly developing images and real projects for a "new world".

"WORLDBY-for real" is a kind of city, a living structure and yet an example, or rather an experiment, in new thinking and doing. The intention is that anyone can come with input to WORLDBY and publicize the visions on the WORLDBY website.

"The WORLDBY workshop" is a forum where models for how to live in a WORLDBY-world could look like. A world where, for example, garbage does not exist; food, water and energy are abundantly available; people do what they want and so on....a kind of perfect world or ? The lecture will explore how it's possible to envision and design radically different ways of living, working, consuming etc, using the WORLDBY - the vertical village as an example.

The output of the lecture will be shared with the world on the net.

The lecture can be offered to people without any skills in design, art and architecture as well as to professionals.

Abstract for *Lyotard between Philosophy and Art*
Lecture by Else Marie Bukdahl

For more than three decades now, several of the French philosophers known as "postmodern philosophers" have been highly influential on both aesthetic reflection and the visual arts. Notably, because their thinking makes no distinction between image and concept. This opening has led not only to an intensification of the creative forces of cognition in art and philosophy but also to a more nuanced understanding of the varied possibilities, as well as the limitations, for artistic expression in both visual and verbal language.

Lyotard has no doubt that the modern emancipation project, originating in the Enlightenment and perpetuated in Marx' dream of global human emancipation, has lost its credibility in the last three decades. The reason being that it has frequently been realized in a caricatured guise, leading to oppression. In his book, *The Postmodern Condition* (*La Condition postmoderne*, 1979), Lyotard calls this project "the grand narrative" ("le grand récit"). In our time – in the postmodern condition – "the grand narratives" of knowledge and power have broken down, also because they have been powerless in the face of the information society's digital universe. Lyotard not only theorized that society's distinct changes of the conditions for knowledge and abilities, he was also consumed with arriving at a form of knowledge he calls "the little narrative" ("le petit récit") or "postmodern knowledge," which, as he sees it, "is not simply a tool of the authorities; it refines our sensitivity to differences and reinforces our ability to tolerate the incommensurable. Its principle is not the expert's homology, but the inventor's paralogy."

Three years after *The Postmodern Condition* was published in French, in 1979, Lyotard finished an essay, *Painting the Secret in the Postmodern Age, Baruchello* (*La pittura del segreto nell'epoca postmoderna, Baruchello,* 1982), positing that, exempting the digital genres, the signs and symbols painters and sculptors employ cannot precisely and intensely be translated through concepts or information-technology media. Such artistic devices he calls "stockpiles of narrative energy." Analyzing the art of Gianfranco Baruchello, he describes how art contains another, more expansive perspective that, referring to Kant, he calls "the sublime," defined as "a break that occurs like the crash of a meteorite onto the surface of the book – this is the ontological earthquake that modernity is all about." Everything that the imagination cannot sum up in a single impression – such as the storm swept sea, the infinitely great, the formless – arouses a sensation of the sublime.

In his essay, "Answering the Question: What is the Postmodernism?" Lyotard specifies his interpretation of "the sublime," while setting out his analysis of "the postmodern" and "modernity": "It is in the aesthetic of the sublime that modern art (...) finds its impetus and the logic of avant-gardes finds its axioms." For the artist, the experience of the sublime produced by the encounter with the infinitely great means liberation from pre-established models. In the attempt to grasp the absolute great – that which cannot be visualized – new principles for artistic creation are discovered. As a case in point, Lyotard mentions Malevich's squares.

The various neo-expressionist currents that emerge in the 1980s are inspired by Lyotard's analysis of the information society and his interpretation of it in the exhibition *Les Immatériaux* (1985). This particularly involves American New Image, German Heftige Malerei, French Figuration libre, Italian Transavantgardia and Danish Savage Painting. However, he looks in vain in these movements for traces of "the postmodern," which he defines as "that which, in the modern, puts forward the unpresentable in presentation itself (...) that which searches for new presentations, not in order to enjoy them but in order to impart a stronger sense of the unpresentable." Artists who seek the experimental – for example, Daniel Buren and Joseph Kosuth – "are working without rules in order to formulate the rules of what will have been done. Hence, the fact that the work and text have the character of an event."

In a 1985 essay, *The Sublime and the Avant-Garde*, Lyotard amends and expands his interpretation of "the sublime." Inspired by Burke's reading of "the sublime" and Barnett Newman's view – in theory and practice – that "the Sublime is now," Lyotard construes, "the sublime" as "a symbol of artistic creation and of Creation itself."
Lyotard was highly interested in contemporary Danish artists and had discussions with several, including the sculptors Hein Heinsen and Mogens Møller and the painters Albert Mertz, Stig Brøgger and Dorte Dahlin. All, in their own ways, they are inspired by his interpretations of "the sublime" and his aesthetics per se.

In *After the Sublime, the State of Aesthetics* (1988), Lyotard reveals new traces of the activity of "the sublime" in visual art. As he points out, during the experience of "the sublime," certain qualities of matter imperceptibly slip into the artwork and there become present, appearing as nuances or "timbres". They are an untouchable zone in art, containing qualities that are not available to dialogue and dialectic.

They are present but can never be translated into any of the ruling discourses in social and cultural space.

Of all the "postmodern French philosophers," Jean-François Lyotard is the one who was most involved with the visual arts. Widely inspired by visual artists, he, in turn, influenced their view of art, as well as their artistic activities, in a multitude of ways. Quite forcefully, he emancipated visual art from all ideological ties, clearly bringing out its creative and experimental aspects. Consequently, visual art has enjoyed better opportunities for crossing pre-established boundaries, opening up new frontiers, revealing the unexpected and – in new ways, and on its own terms – inspiring ethical and social thought.

Bibliography

Jean-François Lyotard, *The Postmodern Condition: A Report on Knowledge* (*La Condition Postmoderne*, 1979), Oxford, Manchester University Press, 2005.

Jean-François Lyotard, "The secession of gesture in Flora Danica" and Carsten Juhl, "The Aesthetics of the Format" in the catalogue for the exhibition *Flora Danica – The Event, The Strife, The Heterogeneity. An installation of 205 Paintings by Stig Brøgger*, Statens Museum for Kunst, Copenhagen, March 3 – April 15, 1990.

Jean-François Lyotard, *The Inhuman* (*L'Inhumain*. Causeries sur le temps 1988), translated by G. Bennington and Rachel Bowlby, Oxford, 1991. Includes the essays, "Newman: The Instant," "The Sublime and the Avant-Garde" and "After the Sublime, the State of Aesthetics."

Abstract for *German Romanticism and Danish Art*
Lecture by Else Marie Bukdahl

Casper David Friedrich, who studied at the Royal Danish Academy of Fine Arts in the period from 1794 to 1798, inspired the landscape painters, German, Danish and Norwegian, of his day.

What contrasts and parallels are there between Friedrich's landscape pictures and the contributions made by the painters of the Golden Age in Denmark to this genre? The Golden Age is the Danish Romanticism.

There is no doubt that a number of the painters of the Danish Golden Age, for example Christoffer Wilhelm Eckersberg, Christen Købke and Johan Thomas Lundbye, knew Friedrich's art and were inspired by it. Some of them visited him in Dresden and had the opportunity of seeing his work there.

In the second half of the 19th century his art received relatively little attention. But after the Norwegian art historian Andreas Aubert rediscovered his landscape art in 1920, he has been the object of an ever-increasing interest. And since the beginning of the 1970s he has been designated as the most central German Romantic artist. Especially in the 1980s he was also defined as an artist who challenges modernity and gives inspiration to the "heftige Malerei" of that decade and the subsequent new departures in painting. His art is also involved in the discussion of "the activity of the sublime", which resurfaced in the 1980s. The topical relevance of Casper David Friedrich's art occupied a central place in the discussion of modernity and of the post-modern that has taken place at the Royal Danish Academy of Fine Arts over the past 25 years and is still continuing.

As a young man Casper David Friedrich was inspired by the Danish landscape art he met when studying at the Royal Academy, but he later left this tradition in favour of a Romantic, strongly symbolic form of landscape painting that influenced the Danish Golden Age painters in the first half of the 19th century. In the last 25 years or so his landscapes have stimulated a number of young Danish artists, for example Dorte Dahlin, to find new solutions to the problems that painting raises today – especially as regards the structuring of space. But it has also been a source of inspiration for them that Friedrich's view of life has a number of features in common with their own, even if he visualises this view of life in a different way. For already in Friedrich's landscape art we encounter a world where multiplicity rules, and where there is no harmonisation. But an open world of this kind also affords a new point of vantage and possibilities of uncovering new and unknown perspectives.

Literature

Else Marie Bukdahl: *Caspar David Friedrich's Study Years at the Royal Danish Academy of Fine Arts and his Importance for Danish Art, particularly for the painters of the Golden Age and of the present Day,* The Royal Danish Academy of Fine Arts, Copenhagen, 2005.

Abstract for *Performance Art in Public Spaces. Interference of Aesthetic*
Lecture by Kirsten Dehlholm, *Hotel Pro Forma.*

Artistic director Kirsten Dehlholm presents works by *Hotel Pro Forma* and talks about working with public spaces. The method of working with ´interference of aesthetic´. *Hotel Pro Forma* is a production company for performance and exhibition. Every production is a new experiment and contains a double staging: contents and space. The architecture and the traditions of the venue are part of the performance as co-players. Perception, perspective and themes from the world today intertwine with each other in a conceptual, visual work of art.The aesthetic project is no longer something retro- and introspective, but rather something about how new forms generate one another. Today we have left behind a ´beauty of aesthetic´ in favour of the ´interference of aesthetic´. Beauty is not created in defiance of world banality, but rather by putting banalities into a game and thereby creating new patterns. In this art, technological artefacts enter like participating performers in a social game which creates the human subjects. It is exactly this ´interference of aesthetic´ that has become *Hotel Pro Forma´s* patent of nobility. This aesthetic idiom based on fluctuating patterns has appeared in all the performances by *Hotel Pro Forma.*

Abstract for *The National Gallery of Art, Copenhagen. Past, present and future*
Lecture by its Director Karsten Ohrt.

The National Gallery of Denmark, Statens Museum for Kunst, is situated in a building designed by Vilh. Dahlerup, who also built the New Carlsberg Glyptothek in1897. In 1989 an extension was added to the museum by the architect Anna Maria Indrio.

The collections at Statens Museum for Kunst comprise three main collections: The Royal Collection of Paintings and Sculpture, The Department of Prints and Drawings and the Royal Cast Collection. The museum contains thus 700 years of European art.

During the 20th century many National Galleries of Art divided their collections into two sections: a national gallery and a museum for modern art. In Copenhagen the past and present are kept together.

Karsten Ohrt started the job as new director on the 15th August 2007 and he will tell about the challenges of a national gallery today.

Andriette Ahrenkiel

Born 1963, Aarhus, Denmark

Architect, PhD, Associate Professor
Aarhus School of Architecture, Denmark
andriette.ahrenkiel@aarch.dk

Education

1992-97 PhD, Aarhus School of Architecture

1987-92 Cand. Arch. Aarhus School of Architecture

Exhibitions

1999 Exhibition of architectural installation, Charlottenborg exhibition building.
1990 - Exhibitions of projects at institutions and galleries in Denmark

Research profile

Primarily oriented towards contemporary architecture, architectural theory and the relation to art and philosophy. PhD project focused on a comparison, and looked for signs of concordance, between conceptual, theoretical thinking and practical design work. The project was a discussion of the possibilities of achieving knowledge through practice, doing research by design.
Current research is directed towards architectural education and the implementation of a design methodology that is more aware of the premises of adaptability and use of tactics that are the basis of the architectural professional work. Current research is titled Agile Architecture.

Awards

1999 Scholarship, the Danish State Art Foundation
1993 Prize of honour, Dreyer's Fond

Stig Brøgger

Born 1941, Slagelse, Denmark

Appointments

1981 Professor at the Royal Danish Academy of Fine Arts
1964 The Experimental Art College, Copenhagen
1960-67 Political Science at University of Copenhagen

Group exhibitions(selected)

2003 Carnegie International, Stockholm
2001 Sharjah Biennale, Sharjah, the United Arab Emirates
2000 *Overlaps*, Sharjah Art museum, the United Arab Emirates
1997 Louisiana Exhibition, Louisiana, Humlebæk, Denmark
1989 *Das Spiel des Unsagbaren,* Wiener Secession, Wien and Palais des Beau Bruxelles
1978 Biennale in Venice
1973 Danish Art 1945-73, Paris
1972 Henie-Onstad Museum, Oslo
1972 *Projection*, Louisiana, Humlebæk
1971 VII Youth Biennale, Paris
1970 *Information,* Museum of Modern Art, New York
1968 Nordic Youth Biennale, Helsingfors
1967 *Anonymities*, Lunds Konsthall, Sverige

Solo exhibitions (selected)

2002 *Who's Afraid of a Monster*, Randers Art Museum, Randers, Denmark
1999 DCA-Gallery, New York
1997 *Plainthings,* Maison du Danemark, Paris
1991 Galleri Susanne Ottesen, Copenhagen
1990 *Flora Danica* (1988), National Museum of Art, Cph
1986 *Some Works* (retrospective), Sophienholm, Lyngby, Denmark
1967-72 Jysk Kunstgalleri, Copenhagen

Books and catalogues

2002 *Who's Afraid of a Monster, Randers*, 1968. Lady Victoria Welby, novel, 500 copies. Forlaget Kerberos, Stockholm.
1997 *Flora Danica – La sécession du geste dans la peinture de Stig Brøgger,* Jean-François Lyotard, Éd. Galilée, Paris.
1990 *Flora Danica – The Event, The Strife, The Heterogeneity* (1988). The National Gallery of Art, Copenhagen.
1986 *Some Works*, Sophienholm, Lyngby.
1978 *Photography as art, art as photography,* Sophienholm, Lyngby.
1978 *Scale Art*, 2. ed., 1200 copies. (1. ed.1973), Copenhagen and Printed Matter, New York (with Hein Heinsen).
1970 *21 marts*, 1970 (2. ed.), 500 copies, Jysk Kunstgalleri, Copenhagen.

Works in museums

Henie-Onstad Museum, Oslo
Malmø Art Museum, Malmø
Moderna Museum, Stockholm
Sharjah Art Museum, The United Arab Emirates
Museum of Modern Art, New York
The National Gallery of Art, Copenhagen

Awards

1998 Thorvaldsen medal
1991 Eckersberg medal

Else Marie Bukdahl

D. phil., Former rector of The Royal Danish Academy of Fine Arts' Schools of Visual Arts

Education & appointments

1964 MA (Literary history), University of Aarhus
1964-65 Studies in art history at the universities of Lund and Uppsala, Sweden, and in Rome
1965-66 Research fellow, University of Aarhus
1966-70 Assistant professor, ibid
1970-72 Acting professor, ibid
1972-75 Senior research fellow, ibid
1976-82 Instructor, University of Copenhagen
1980 Doctor of Philosophy (Art History), ibid
1980–1906 Associate Professor, Royal Danish Academy of Fine Arts' Schools of Visual Arts
1984– Co-editor of *Les Oeuvres complètes de Diderot*, Paris
1985–2005 Rector, Royal Danish Academy of Fine Arts' Schools of Visual Arts

Honorary offices

1982–2006 Director, New Carlsberg Foundation
1982–2006 Committee member, Ny Carlsberg Glyptotek
1984– Member of Société internationale d'étude du dix-huitième siècle
1985– Member of the Royal Danish Academy of Science and Letters
1991-2001 Member of the board of directors, Danish National Research Foundation
2005 Honoured member of International Who's Who
2005 Selected as one of the "IBC's Leading Educators of the World"
2005 Nominated by "The American Biographical Institute as one of the great women of the 21st Century."
2006 Member of the Royal Norwegian Society of Sciences and Letters.

Selected Research-projects and books in foreign languages

Contributor to *Les Oeuvres complètes de Diderot* (1980 and to *Dictionnaire européen des Lumières,* Michel Delon (ed.), Paris, 1997.

Select bibliography in foreign languages

"Diderot interprète de Winckelmann et de Falconet" in *Roma Triumphans*, Rome, 2008.
"Delacroix, les peintres de l'âge romantique et la fascination de d'Italie" in *L'Italie dans l'imaginaire romantique*, red. Hans Peter Lund, Copenhague 2008.
"Diderot critique d'art et l'essor de l'amour-passion" in *Hommage à Svein-Eirik Fauskevåg,* Oslo, Paris, 2007.
The Golden Islamic Age in Spain. Art, Architecture and Science in Cordoba and Granada, Copenhagen, 2006 (with texts in English and Arabic).
"Art and Science" in *Art and Science. Architecture's and Art's Site-Specific Projects,* Copenhagen, 2006 (with texts in English and Arabic).
Caspar David Friedrich's Study Years at the Royal Danish Academy of Fine Arts and his Importance for Danish Art, Particularly for the Painters of the Golden Age and of the Present Day, Copenhagen, 2005
(Co-author) *The Roots of Neo-classicism. Wiedewelt, Thorvaldsen and Danish Sculpture of our Time*, Copenhagen, 2004.
"The Garden Artist's Interpretation of the Enclosed Space of Power and the Open Universe of Freedom", in *Temporary Utopias,* ed. Siri Meyer, Oslo, 2003.
The Baroque. A Recurrent Inspiration, Copenhagen, 1998.
Johannes Wiedewelt. From Winckelmann's Vision of Antiquity to Sculptural Concepts of the 1980s, Copenhagen, 1993.
"Diderot's Conception of Classical Art and its Theoretical Foundation" in *The French Academy. Classicism and its Antagonists*, ed. June Hargrove, London, 1990.
" Les Symboles visuels" et "la force de l'unité", in *Le Regard et l'objet. Diderot critique d'art*, éd. par Michel Delon et Wolfgang Drost, Heidelberg 1989.
Article about Stig Brøgger "Limits of the Unpredictable" in the exhibition catalogue, *Some Works,* Sophienholm 25. 10 1986 – 8.3 1987.
" Diderot, critique d'art – une approche nouvelle", *Kunstchronik*, 37. Jahr, Heft 12, december 1984.
Diderot, critique d'art. I. Théorie et pratique dans les Salons de Diderot. (Thesis). II. Diderot. Les salonniers et les esthéticiens de son temps, Copenhagen, 1980-82.
"Le dictionnaire des peintres de Diderot", in *Hafnia,* no 7, 1980.
"Portraits d'artistes de Diderot et ses attaques contre les dogmatiques de l'Academie des Beaux-Art", *Hafnia,* no 6, 1979.

Awards (selected)

1987 Officier des Palmes Académiques, France.
1990 Knight of the first degree of the Order of the Dannebrog, Denmark.
1998 Chevalier de l'Ordre des Arts et des Lettres, France.

Dorte Dahlin

Born 1955, Copenhagen, Denmark

www.dortedahlin.dk
www.nomad-academy.org
email:dd@nomad-academy.org

Education and appointments

1978-82 The Royal Danish Academy of Fine Arts, Copenhagen

1999-08 Co-director/founder/curator of Nomad Academy
1996-00 Member of the committee for Art in Public Space, The Royal Danish Academy of Fine Arts, Copenhagen
1992 Assistant professor for architect Daniel Libeskind during his workshop "An Observatory of Premonition", The Royal Danish Academy of Fine Arts.

Exhibitions (selected)

2007 *An sigt*, Esbjerg Art Museum
2005 Art from the Royal Danish Academy of Fine Arts, Xiamen
2004 *Moon, Light & Sand*, Gallery Specta
Clinch, the Danish National Gallery, Copenhagen,
2000-02 *Random Geometry*, Architect School of Aarhus, Denmark and The Lighthouse, Glasgow, Scotland
2000 *Overlaps* North-Southeast, Sharjah Art Museum, United Arab Emirates
1999 Sharjah International Biennial, United Arab Emirates
Good Evening, Gallery Mikael Andersen, Copenhagen
1990 *SOUL*, Vestsjælland's Museum of Art and Randers Museum of Art
1988 *Mi Yüan*, Stalke Gallery, Copenhagen
1982 *Local Hurricane*, Gallery A, Copenhagen

Works in public space (selected)

2003 *Virtue Mine Honour*, Nykredit, Copenhagen
Rosequarts window for Sct. Jacobs Church, Ballerup
2002 *Twilight*, a streetlamp, Odense, Denmark
1997 Monument and Staircase (with Mogens Møller), Hirtshals
1993 *The Green Square*, Hirtshals

Represented (selected)

Danish National Gallery, Copenhagen
AROS, The Aarhus Art Museum, Denmark
Collection of HRH Prince Joachim and HRH Princess Alexandra, Tønder, Denmark
Collection of HRH Crown Prince Frederik, Copenhagen
Collection of HRH Sheik dr. Sultan Bin Mohamed Al Qasimi, Sharjah
Danish Cultural Institute, Peijing
DAC, Danish Architecture Centre, Copenhagen

Hans Feldthusen

Born in 1948

Director of the Institute of Architecture and Aesthetics at Aarhus School of Architecture, Denmar, 2002 ff.
Education and Appointments

Student at the Aarhus School of Architecture 1969-75
Master of Architecture 1975
Assistant professor at the Aarhus School of Architecture
Employed at the office of Lund and Slaatto, architects in Oslo, Norway, 1985-88
1/2 year study sojourn in Sicily, Italy, 1988
Associate professor at the Aarhus School of Architecture, 1988 ff.
Research sojourn in Berlin, Germany, 1993-95.

Selected completed projects

Single-family house in Hovborg 1981
Single-family house in Sejs (collaboration) 1984
Single-family house in Ry (collaboration)1984
Residence and studio for Aino Ilkama and Kjell Nupen, Kristiansand, Norway 2001
Summer residence for Berit and Øystein Steiro, Norway 2006.

Selected competition entries and exhibitions

Culture house and town hall in Fredrikstad, Norway (collaboration) 1986
Main library in Tønsberg, Norway (collaboration) 1988 – awarded with purchase
Burial monument – highly recommended 1990
Art museum in Aarhus (collaboration) 1999
Overlaps. North-Southeast, Sharjah Art Museum 2002
Aggregate, Aarhus, solo exhibition 2002
Moon, Light and Sand, Copenhagen 2004.

Selected bibliography

"Space", (ed. G.Hansen) *Architecture Magazine B* No 50, Aarhus 1993
"The metaphysics of light", in *Lys*, Magazine No. 1, Copenhagen 1992
Architecture and poetry, (ed. Jacobsen and Vindum), Aarhus 1988
New burial monuments, (ed. Karin Kryger), Copenhagen 1992
"Die Mittelachse ist nur pro forma Mainstream" (article in *Das Schöne,* Erlangen 1992)

Niels Peter Flint

Born 1959, Ringsted, Denmark

www.exdl.com
npflint@exdl.com

Education and appointments

1985-86 Performance art training at Aarhus Theater Academy
1985 Studied architecture and design at the School of Architecture in Aarhus, Denmark
1983-84 Worked with Sottsass Associatti (The Memphis movement), Milan, Italy.
1983 UMPRUM, art academy Prague, Czech Republic, stage design with Josef Svoboda
1981-82 Guest student at Denmark's Design School in dept. of stage design.

Exhibitions (or performances) (Selected)

1992 Participated in design exhibition at Sophienholm, Denmark
1998 Curated and participated in 02 NEW WAYS, Seibu Yurakcho, Ginza, Tokyo - design exhibition
1985 Participated in exhibition "HOMO DECORANS" at The Louisiana Museum of Modern Art, Denmark and Moderna Museet, Stockholm, Sweden

Works in the public place (Stage designs and sustainable-product / industrial design)

1977-00 Numerous stage designs in Denmark (Teatret ved Sorte Hest, Båd Teatret, Husets Teater, Det Ny Teater etc.).
1995-08 Numerous design projects developed for among others:
Earth Centre, UK, IKEA International, Sweden, Habitat, UK + France, DOW Chemicals, Switzerland, Danish Ministry of Housing, the cities of Aalborg, Copenhagen, Kolding, Morishita Ltd, Japan, Yurakcho Seibu, Japan

Other projects

1996: One of the co-arrangers for conference Mind over matter about immaterial design and design ethics in general. Held at the Louisiana Museum of Modern Art, Denmark
1994 Opened the first FLINT´S store in Copenhagen - Second opened in Dec. 1994 FLINT`s http://www.econet.dk/flint
1993 Developed work relating to leisure and tourism and ecology mainly in Denmark and Japan. Numerous lectures in Japan and Europe. Initiated 02 1988. Initiated Design For A Possible Future, Now (www.02.org)

Awards

1992 Received gold award in Public design competition in Nagoya, Japan.
1989 02 & NPF recieved 350.000 kr. prize from Stichting IKEA-Foundation

Lars Grenaae

lars.grenaae@kunstakademiet.dk

Education and appointments

1993–98 The Royal Danish Academy of Fine Arts, under Professor Vibeke Mencke Nielsen.
1991–93 The Royal Danish Academy of Fine Arts, under Øyvind Nygaard.
1989–93 Serigraphy training with Jørgen Hansen, Valby.
Since 03 lecturer at the Royal Danish Academy for Fine Arts, Graphics School.
Censor at Charlottenborgs Spring Exhibition.
Committee work for Charlottenborg Fonden and Danske Grafikere.

Exhibitions (selected)

2008 Glass *tribute to Jens Nielsen*. Sand-blown glass painting, Mosede Fort,
Hello Summer, paintings, Gallery Poulsen, Cph.
The Deadly Jester, solo exhibition, painting and graphics, Gallery Poulsen, Copenhagen
2007 *International Glass Artists,* glass painting, Holmegaard Glasværker.
Alt-Cph, graphics, Danish Graphic Artists' stand.
2006 *HEROES*, graphics, Galleri Tom Chritstoffersen, Cph.
Danish-Swedish Culture Festival, graphics, Yalu River Art Museum, Dandong, China
2005 *Het Gerucht,* graphics, Brænderigården, Viborg, CODA, Apeldoorn's Museum, Stadtmuseum Borken and Gjethuset, Frederiksværk.
2004 *Animals viewed in glass*, glass paintings, Copenhagen Zoo and Musikhuset, Århus.
FORMAT, paintings, Galleri Tom Christoffersen, Copenhagen.
Seven From Afar, graphics, Sharjah Art Museum. U.A.E.

2003 *Reflections in New Nordic Light,* glass mosaics and paintings, Design Museum, Skt. Petersborg and Brænderigården Viborg.
Young Danish Art, paintings and graphics, Pakhuset, Nykøbing S.
Greetings from the Black Forest, paintings and graphics, Galleri Carsten Frøkjær, Copenhagen.
Zebra 25 Years, graphics, Skovgaard Museum, Viborg.
2002 *2-4-6,* graphics, Galleri Carsten Frøkjær, Copenhagen.
Zebra, graphics, Den Frie Udstillingsbygning, Copenhagen.
ALIBI, paintings and graphics, Den Frie Udstillings-bygning Copenhagen.
ONOMATOPOETIKON graphics, Galleri LB, Copenhagen.
Malerei aus Danemark, paintings and graphics, Cotburg Kunstverein, Germany
VII Graphics biennale, Kaliningrad, Russia
Parallelvej, paintings and graphics*,* Lyngbyhus, Lyngby.
2001 *Zebra, graphics,* Den Frie Udstillingsbygning, Copenhagen.
The Heritage, Galleri PI Copenhagen.
Opening, graphics*,* Galleri Carsten Frøkjær, Copenhagen.
2000 *Fall Collection,* Carsten Frøkjærs Kunsthandel, Hellerup.
Content Providers, paintings and graphics, Galleri Weinberger, Copenhagen.
1999 *White Room Parade,* installation, Galleri Weinberger, Copenhagen
Print 14, graphics, Danske Grafikeres Hus Copenhagen and Galleri *Rhizom*, Århus.
"*The Golden"* paintings, Charlottenborg's exhibition building Copenhagen.
1998 *CUTETCH,* graphics, Danske Grafikeres Hus, Copenhagen. "The Golden", paintings, Charlottenborg's exhibition building, Copenhagen.
1997 Ljublana Biennalen, graphics, Ljublana, Slovakia.

Awards
National Art Council's stipendium for initiators
Ragnvald and Ida Blix´ Fund
Inge and Aage Nielsens Legate

Represented in
Danish Arts Foundation
Ny Carlsbergfondet
Novo Nordisk
Nordea
Nykredit

Joachim Hamou

Born in Montpellier, France 1967.
Lives and works in Copenhagen, Denmark

www.hamou.org
info@hamou.org

Education and appointments
07 Centro Cultural Andratx, 4 month residence, Majorca, ES
01-02 Delfina Studio Trust, 1 year residence, London, UK
89-90 Theatre Direction studies at Instituto di Arte Scenica, Pontremoli, Italy
84-87 Art and Decoration studies at Riddarfjärdsskolan, Stockholm, Sweden
82-83 Photo and studio assistant at Premiere Heure, Paris, France

Exhibitions
2008 *The last days of mankind* - a project proposed by castillo/corrales, Paris, for Nam June Paik Art Center, Korea
2007 Société Anonyme, Le Plateau, Paris, FR
2005 *Satellite of Love, Witte de whiit*, Rotterdam, NL
2003 *I am a curator,* a collaboration work with Morten Goll at Chisenhale Gallery, London, UK
Western, Autumn Exhibition at Charlottenborg, Copenhagen, DK
2002 *The Fall*, at Christina Wilson Gallery, curated by Jesper Jørgensen, Copenhagen, DK
2001 UKS Biennial in Oslo, Norway
Visions Industry at Vestsjælands Kunstmuseum, Sorø, DK
Intentional Communities at Rooseum Center for Contemporary Art, Malmoe, Sweden.
Pyramids of Mars at Barbican Art Centre, London, England
Andy's Chocolate at Gallery Asbæk, Copenhagen, DK
2000 *Jimmymania* at Helsinki City Art Museum, Finland
Vague but true, curated by Catsou Roberts at gallery Asbæk, Copenhagen, DK
My name is Jimmy Young at Artspace 1% in Copenhagen, DK
Art Primeure exhibition in Dotrech, Nederlands
1998 Inauguration Exhibition, reopening of New Museum in NewYork, USA
1997 Louisiana Exhibition, Louisiana Modern Art Museum, CPH, DK
1996 *Up-date*, Turbine Halls in Copenhagen, DK
1995 *Oslo One Night Stand,* Kunstnerenas Hus in Oslo, Norway

Other Works
2008 *Post Holocaust,* a learning play on the Israel/Palestine conflict for Studio Magazine, Israel
Writer and director of the play Dr. K, Uppsala Stadsteater, Sweden (www.antiworld.se)
2006 *Urban Planning* Program with the Municipality of Copenhagen and Jean-Pierre Charbonneau
2005 *Set design for Mephisto*, The Royal Theatre CPH, DK and Deutche Shauspiller Haus, Hamburg, DE
2002 *The catalogue 39, a 100 pages catalogue on liberalism* for the Royal Theatre, CPH, DK
1999 *Soap-opera director on daily soap White Lies* for TV3, Copenhagen, DK
1992 *Film projections for the Sugar Cubes at Bataclan* in Paris, France

Jane Havshøj

Architect
Born 1952, Copenhagen, Denmark

www.jhavshoj.dk

Education 1970-77
Royal Danish Academy of the Fine Art's School of Architecture
Polytechnic of Central London Department of Architecture
School of Architecture in Århus

Appointments
Member of the Society of Artists
Examiner at Aalborg Universitet

Buildings 2008-
Broholm Manor, golf and wellness facilities
CATCH, renovation and extension of old tuna fishery factory, Porto Brandao, Portugal
Agricultural buildings, winning project in Realdania's competition for Agriculture in the Future
Nyhave, Skåstrup, residential buildings
Odense Trashers, club-house
Syddanske Research Park, new buildings

Selected buildings 2001-2008
Atelier for artists Maja Lisa Engelhardt and Peter Brandes
Grimmerhus, Denmarks Keramikmuseum, proposal for extension
Artistic project for conference centre, Århus
University for Danish Arts Foundation, in collaboration with sculptor Kirsten Justesen
Mac Baren Tobacco Company, renovation of warehouse and outside areas, Svendborg
Broholm Manor, restoration and renovation
Business and Residence, Bogense Mole
Holistic hospital, renovation, Kattrup
Council residences, Føns

Prize-winning buildings
2006 Loose-housing barn, Hjørring, award from Academic Architects' Society
1997 Doctors' surgery, Bjergby, award from Academic Architects' Society
1997-01 &I Architects, Odense
1995-97 Research Project Laboratory for Time and Space
1990-95 Architect Jesper Rasmussen, Odense
1980-90 Architect firm, Friis & Moltke, Ålborg

Peter Holst Henckel

Born 1966, Frederiksberg, Denmark

www.holsthenckel.dk
peter@holsthenckel.dk

Education
1985-92 The Royal Danish Academy for Fine Arts' Schools of Visual Arts

Solo exhibitions (selected)
2008 *Human Nature*, Galleri Specta, Copenhagen.
2006 *OBS!,* Galleri Specta, Copenhagen, Denmark
2005 *Explaining the World to a Child*, Galerie Møller Witt, Århus, Denmark
2004 *The Back of the World*, Gallery Specta, Copenhagen, Denmark
2003 *The greenhouse Effect*, Horsens Art Museum, Horsens, Denmark
2002 *World of Butterflies* 1992-02 Gallery Specta, Copenhagen
2000 *Under (re)construction*, Gallery Specta Copenhagen.

Group exhibitions (selected)
2007 *This Way 07*, The Photo Museum, Brandts, Odense, Denmark
2006 *Animal World*, Borås Art museum, Sweden.
2005 *Labyrinth*, Charlottenborg, Copenhagen
2004 *With Love,* Charlottenborg, Copenhagen.
2002 *Science+fiction/Wildcard* (with Dellbrügge and de Moll/ Cecilie Høgsbro), Sprengel Museum; Hannover, Germany.
2001 *GunNation* (video), The Culture House, Stockholm, Sweden.
2000 *Models of Resistance,* Overgaden, Copenhagen.

Works in public space (selected)

2008 Henckel Lounge, the Royal Theatre's new Playhouse, Copenhagen, Denmark
Lisbjerg School, Lisbjerg, Denmark
2007 Svendborg College, Svendborg, Denmark
2005 Hadsund School (in collaboration with Ursula Andkjær Olsen), Hadsund, Denmark

Awards

2006 Eckersberg Medal
2005 Leo Estvads Legate
1998 Danish Art Foundation's 3-year work grant

Thomas Holmbäck

Born 1965, Copenhagen, Denmark

http://www.morning.dk/thomas
thomas@morning.dk

Education

1997-99 Department of Art Theory, The Royal Danish Academy of Fine Arts' schools of Visual Arts, Copenhagen, Denmark

1988-94 The Royal Danish Academy of Fine Arts' Schools of Visual Arts, Copenhagen, Denmark. Professor Bjørn Nørgaard's department.

Selected projects

2008 Idea and project co-ordinator for "DINSKÆRM.DK"
Works for your screen by
Malene Bach, Ulrik Crone and Bjørn Nørgaard supported by the Danish Arts Council's Committee for Visual Art

Selected exhibitions

1999 *Exit.* Art Society, Gl. Strand.
1998 North- udstillingssted (exhibition).
1997 *Hovedstadens Museum (Capital City Museum)*: group exhibition, "Den Frie" Exhibition Building.
Charlottenborg's Spring Exhibition.
1995 Charlottenborg's Spring Exhibition.
1994 Sculpture project, Museum for Contemporary Art, Roskilde

Legates

1993 Frøken Marie Månssons legate

Hotel Pro Forma

Established 1985 in Copenhagen, Denmark
Visual Art / Performance Art

Hotel Pro Forma has created performances for museums, town halls and public buildings of architectural significance.
Hotel Pro Forma has performed in Europe, the Middle East, Russia, Australia, Singapore and USA.

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mail@hotelproforma.dk

Artistic directors

Kirsten Dehlholm
born1945, Vejle, Denmark
and
Ralf Richardt Stroebech
born 1973, Copenhagen, Denmark

Education

Kirsten Dehlholm
1966-70 School of Arts and Crafts, Copenhagen

Ralf Richardt Strøbech

1997-03 Royal Academy of Fine Arts, School of Architecture, Copenhagen
2000-02 École d'Architecture, Paris, Belleville
1996 -98 Studied Master level in Film and Media Science and Modern Culture and Cultural Communication at Copenhagen University
1992-96 Bachelor in Music and Film Studies, Copenhagen University

Performances (selected)

2008 *Relief*
2007 *The Sand Child*
2006 *Algebra of Place*
2004-07 *Theremin*
2002-04 *Calling Clavigo*
2001 *Site Seeing Zoom*
2000-02 *jesus_c_odd_size*
1998 *Chinese Compass*
1997 *House of the Double Axe*
1996 *Monkey Business Class*
1995 *Dust Waugh Dust*
1993-08 *Operation:Orfeo*
1992 *The Shadows Quadrant*
1991 *Fact-Arte-Fact*
1989 *Why does night come, mother*
1989-91 *Carpe Carpe Carpe*

Awards and scholarships (selected)

2007 Cold Kristensen's Fund
2006 Niels Wessel Bagge's Art Fund
2004 The Danish Arts Foundation
1998 Wilhelm Hansen Fund´s Grand Award
1999 Nykredit´s Architecture Award
1994 The Eckersberg Medal
1992 The Intiative Award by the Theatre Journalists
1986 The Academy Council´s Award

Nasser Moaedi Jorfi

Born 1968, Ahawaz, Iran

www.nomad-academy.org
nasser_mj@yahoo.com

Education

1991-93 Sports therapist, Odessa University, Ukraine
1997 Bachelor of massage, Faculty of Medicine, Kharkov University, Kiev, Ukraine
1998 Courses in Kinesiotherapy, Olympique Lyonnaise, France
1999 Courses (both taking and giving lectures) in healing and special techniques sports massage, Reha-Center Montag, Oberhaching, Germany
2001 Theory of vital core and technique of opening three gates,Nordic College of Chinese Acupuncture, Copenhagen, Denmark.
2002 Acupuncture. Nordic College of Chinese Acupuncture, Copenhagen, Denmark

As a sports therapist Nasser Moaiedi Jorfi has been working at international level in several countries. In 1998 he was registered in F.I.F.A. during the World Cup in France, as part of the therapeutic team for the All International Olympic Iranian Players. Since 2004 Nasser Moaiedi Jorfi has been part of the team working on the project Moonlight Oasis.

Exhibitions and lectures (selected)

2008 *Nomad Academy Goes Public*, Sharjah Art Museum, UAE
2004 *Seven From Afar*, Sharjah Art Museum, UAE
2004 *Moon, Light & Sand*, Gallery Specta, Copenhagen, Denmark

A lecture given by Nasser Moaedi Jorfi at American Univeristy Sharjah, 2004, is available in the book *Art and Science. Architecture's and Art's Site-Specific Projects, Copenhagen, 2006.*

Martin Krogh

Born 1979, Aarhus, Denmark
Co-owner of architect firm ADEPT

www.adeptarchitects.com
mak@adeptarchitects.com

Education

2002 - 06 Architect MAA, School of Architecture in Aarhus
2000 - 01 Studies at School of Engineering, Århus, dept for building engineering

Employment

2006 Transform, Århus
2005 3xN, Århus
WorkAC, New York
2003 MVRDV, Rotterdam
2002 City Architects' Project Department, Aarhus

Achievements

2006 Architect for Transform´s Co-Evolution project: winner of the Golden Lion for best pavilion at the Venice Biennale
2005 Margot and Thorvald Dreyer´s Fund
Larsen and Nielsen´s Fund

Teaching:

2003 - 08 Various workshops at: Aalborg University, Aarhus School of Architecture, Royal Danish Academy for the Fine Arts' School of Architecture
2005 Leader of workshop Transcape Manual, Bergün, Schweiz
2004 Co-arranger of EASA in Denmark, responsible for PR and information
2003 Leader of workshop Context, Vis, Croatia

Projects and exhibitions (selected):

2008 New Academy of Fine Arts in Reykjavik, open international competition, 1st prize
New city area in Roskilde, Musicon, commission from Roskilde Municipality
Harbour front in Porto, 1000 steps to Porto, open competition, 3rd prize
2007 The Metropolitan Zone, Copenhagen municipality. Invited commission.
2006 New town hall square (Rådhuspladsen) in Copenhagen, proactive project and article in national newspaper, Politiken.
Simplification of the Greenland Planning Law. Governmental commission.
2005 Student residences of the future, Gitterly, Århus harbour. Open competition, 1st prize.
Exhibition in Meldahl Smithy, "Urban Landscapes", Salamander, Copenhagen

2001 Development of Aarhus harbour. For City Architects' Project Department in collaboration with Knud Fladeland

Annemette Larsen

Born 1957, Copenhagen, Denmark

www.nomad-academy.org
al@lightnomad.dk

Education

1991-93 Department of Art Theory
1979-86 The Royal Danish Academy of Fine Arts, Copenhagen

Solo exhibitions (selected)

1987 *The Tin Nun*, Galleri Rostrum, Malmö, Sweden
1985 *Drawing and Sculpture*, Galleri Basilisk
1983 *The Weeping Odalisque*, Værkstedet Værst, Copenhagen.
1981 *Walking in a circle from sunrise to sunset*, location at Sorø

Group exhibitions (selected)

2008 *Lightscape*, Sharjah illuminated. Sharjah Art Museum, UAE
2004 *Seven up and 13 at the table*, Sophienholm, Copenhagen
Moon, Light & Sand, Gallery Specta, Copenhagen
2001 The Sharjah V International Biennial, Sharjah. Participated in Moonchannel
2000 *Overlaps. North-Southeast*, Sharjah Art Museum
1992 *The Commitments*, Galleri Specta, Copenhagen
1983 *Viliam Michaelsen's Artist's Grant*, National Art Gallery
1983 *The Young Wild Ones*, Aarhus Museum of Art

Collaborations

2001-08 *Lightscape* (with Dorte Dahlin, Hans Feldthusen, Abdul Rahem Salem, Thomas Holmbäck) (www.nomad-academy.org)
2001 *Moonchannel* (with superflex, Stig Brøgger, Oivind Nygaard), the Sharjah V International Biennial Sharjah

Awards (selected)

2000 Danish Arts Foundation 3 year grant
1983 Viliam Michaelsens Artist's Grant

Represented (selected)

Collection of HRH Sheik dr. Sultan Bin Mohamed Al Qasimi, Sharjah Art Museum
Royal Collection of Prints and Drawings, National Art Gallery
Danish Arts Foundation
New Carlsberg Foundation

Martin Laursen

Born 1979, Aarhus, Denmark

Co-owner of architect firm ADEPT
www.adeptarchitects.com
mal@adeptarchitects.com

Education

2002-06 Architect MAA, Institute for Town and Landscape, School of Architecture, Århus
2004 -05 Studies at the Faculty of Architecture, TU Berlin, Prof. Eduard Bru
2000-01 Studies on the building engineering line at Engineering College of Århus

Employment

2006 Transform, Århus
2005 CEBRA, Århus
2005 Workac, New York
2005 SHL, Århus
2003 MVRDV, Rotterdam
2002 City Architects' Department's project section, Aarhus

Achievements

2007 Margot and Thorvald Dreyer's Fund
2006 Project architect at Transform´s Co-Evolution project: winner of the Golden Lion for best pavilion at the Venice Biennale
2005 Margot and Thorvald Dreyer´s Fund
2005 Larsen and Nielsen´s Fund

Teaching

2007 - 08 Design Workshop I, II & III, Ålborg University
2003 - 07 Various workshops at: Ålborg University, School of Architecture in Århus, School of Architecture at Royal Danish Academy of Fine Arts
2003 - 06 Easa, workshops No Context and Transcape manual

Project experience (selected)

2000 New Academy of Fine Arts in Reykjavik, open international competition, 1st prize
2008 Square, Øresundsvej, Copenhagen, Musiktorvet, competition by invitation
2008 Harbour front in Porto, 1000 steps to Porto, open competition, 3rd prize
2007 The Metropolitan Zone, Copenhagen municipality. Invited commission.
2007 Landsbanki HQ, Urban Interlace, Reykjavik, Island, competition by invitation.
2004 Town space at Bjørvika harbour front, Oslo, competition. Honarable mention.
2007 Landsbanki HQ, Urban Interlace, Reykjavik, Island, invited competition.
2005 Exhibition in Meldahl Smithy, "Urban Landscapes", Salamander, Copenhagen
2005 Student residences of the future, Gitterly, Århus harbour. Open competition, 1st prize.

Mogens Møller

Born 1934, Copenhagen, Denmark

www.nomad-academy.org, www.tomchristoffersen.dk
mm@nomad-academy.org

Education

1962-66 The Royal Danish Academy of Fine Arts in Copenhagen

Appointments

1999-01 Appointed chairman of the visual arts committee of the Danish Art Foundation
1989-98 Professor in sculpture at The Royal Danish Academy of Fine Arts in Copenhagen

Solo exhibitions (selected)

2007 *Krypto Plastik*, Galleri Tom Christoffersen, Copenhagen
2000-02 *Random Geometry*, Vendsyssel Art Museum, Køge Art Museum, School of Architecture of Aarhus, Denmark and The Lighthouse, Glasgow, Scotland
1998 *MoDi MunDi*, Bornholm's Museum of Art, Rønne and Vestsjællands Museum of Art, Sorø
1992 *Securitas*, Galleri Art Focus, Copenhagen
1990 *SOUL*, Vestsjællands Museum of Art and Randers Museum of Art
1988 *Morning Stars*, Nordjylland's Museum of Art and Malmö Konsthall
1986 *Der Stille Garten*, Galleri Asbæk, Copenhagen
1972 *The Elements,* Jydsk Kunstgalleri, Copenhagen

Group exhibitions (selected)

2004 *CLINCH*, The State Museum of Art, Copenhagen
2004 *Seven up and 13 at the table*, Sophienholm, Lyngby
2000 *Overlaps North-Southeast*, Sharjah Art Museum, United Arab Emirates
1984 *Pictures of a Future*, Nordjylland's Museum of Art, Aalborg
1978 Venice Biennale
1967 *Young Danish Art*, Louisiana, Humlebæk
1967 *Anonymities*, Lunds Konsthal

Works in public space (selected)

2007 Ollerup High School of Sports
2003 *Venus of Valby*, Valby S-station
2002 *Hermes*, Odense
1999 *Wiedewelt 1731*, The Royal Library, Copenhagen
1997 *Monument and Staircase*, collaboration with Dorte Dahlin, Hirtshals
1995 *The Bunker Secret Site*, collaboration with his students, The Bunker Secret Society, Hirtshals
1991 *Zodiac*, Axeltorv, Copenhagen
1990 *Golden Jar*, Paradisøen, Randers
1980 *Stars*, collaboration with Hein Heinsen and Stig Brøgger, Aalborg University

Works in Museums(selected)

Nordjylland Museum of Art, Aalborg
National Art Gallery, Copenhagen
Malmö Konsthall, Malmö, Sweden
Moderna Museet, Stockholm, Sweden
Collection of HRH Sheik Dr. Sultan Bin Mohamed Al Qasimi, Sharjah Art Museum

Torben Nielsen

Born 1960, Middelfart, Denmark

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torben.nielsen@aarch.dk

Education

2007 Academic Leadership, profesional leadership training for reseachers. University of Southern Denmark
1992 Cand. Arch., School of Architecture Aarhus

Exhibitions (selected)

2001 *SPACE 313* – Installation at the Autumn Exhibition at Charlottenborg.
1999 *Modulation - 2 x light* - Exhibition at the School of Architecture Aarhus, in collaboration with Thorbjørn Lautsen, light artist

1998 *The Wall and the Space*- Exhibition at DAC, Danish Architectural Center, Gammel Dok
1996 *The Space and the Phenomenal Sound of Surface* – Spring Exhibition at Charlottenborg;
A Photographic project on Light and Plane in the Dome in Aarhus.
Between silence and light – contribution at the exhibition Spatial Thoughts – on Future Homes
Photos - A Photographical exhibition at the School of Architecture, Aarhus on light, sculpture and architecture in Aarhus Cathedral and Brick Sculpture by Per Kirkeby.
1995 *The three Sisters* – Spring Exhibition at Charlottenborg
1994 *Et kolumbarium* – Spring Exhibition at Charlottenborg

Legates
2006 Scholarship from The Danish State Art Foundation for Continuous Artistic Exploratory Work
2003 Work grant from The Danish State Art Foundation for the Development project on Sønderborg Harbour
2001 Work- and exhibition Grant from The Danish State Art Foundation
2000 Appointed a graphical prize for the Book "Wall / Space"
Appointed the Academy's Travel Grant, for assisting in Artistic Exploratory Work
1999 One Year Scholarship from the Danish State Art Foundation
1998 Work and exhibition grant from The Danish State Art Foundation
Work and exhibition grant from the Danish National foundation of 1968
Workspace at the Danish State Workshops for Arts and crafts.
1997 Grant from the Academic Council
1996 Exhibition grant from the Danish State Art Foundation
1994 Prize from the Academic Prize foundation
Member of the Society of Artists
1992 Work and travel grant from the Danish State Art Foundation

Abdul Rahem Salem

Born1955, Dubai, United Arab Emirates

www.nomad-academy.org
www.culturebase.net

Education
1978-81 Bachelor in Fine Arts, Cairo University

Appointments
1984-04 Chairman of Emirates Art Society

Participated in all exhibitions, local and international, organized by the Emirates Art Society

Exhibitions (selected)
2008 *Lightscape,* Nomad Academy Goes Public, Sharjah Art Museum
2008 The Bangladesh Biennial
2004 *Lightscape, Moon, Light & Sand*, Gallery Specta, Copenhagen

2004 *Five from Afar,* Gallery Q-space, Copenhagen
2000 EXPO, Hannover
1999-98-97 General exhibitions, Sharjah Art Museum
1999 Sharjah 4rd International Biennial
1998 *Portraits,* Sharjah Art Museum
1996 Madrid Exhibition
1995 Syria Biennial
1990 1st Exhibition of Art Association, India
1988-92-95 Cairo Biennial
1986 Cultural Foundation Exhibition, Abu Dhabi
1985 9th Arab Plastic Arts Exhibition, Kuwait
1983-84 1st and 2nd Plastic Arts Exhibition, EXPO Sharjah
1982-83 1st and 2nd Gulf Exhibition, Qatar
1982-83 1st and 2nd Banoush Exhibition, UAE
1982 Gasco & Adnoc, Abu Dhabi

Awards (selected)
1999 Third Prize, Arts contest/Environmental 2nd day, Sharjah
1999 Golden Prize, Annual Exhibition, Kuwait
1998 Second Prize, Professional Artists Exhibition, Sharjah
1994 First Prize, Dubai International Exhibition
1993 First Prize, Al Owais Contest for Studies and Creation
1993 Silver Prize, Artists of Asia, Bangladesh Biennial
1993 First Prize, Sharjah International Biennial
1992 Arbitration Committee Prize, Cairo Biennial
1980 First Prize, Pioneers Exhibition (University Level), Cairo

SUPERFLEX

Bjørnstjerne Reuter Christiansen Born 1969
Jakob Fenger Born 1968
Rasmus Nielsen Born 1969

SUPERFLEX was formed in 1993.
Work & live in Copenhagen & Brazil

Education
The Royal Academy of Fine Arts in Copenhagen.

Solo exhibitions (selected)
2008 *Burning Car*, De Vleeshal, Middelburg, Netherlands
2007 *FREE BEER & Counter-game strategies*, Galeria Vermelho, Sao Paulo, Brazil
Copy Shop, Knoxville Art Gallery, Knoxville, USA
2006 Exhibition in Gallery Vermelho, Sao Paulo, Brasil
2005 *Supershow/I was paid to go there*, Kunsthalle Basel, Switzerland
2004 *Self-organise/ Guaraná Power*, Redcat gallery, Los Angeles
Social pudding, Rirkrit Tirvanija & Superflex, gallery 1301PE, Los Angeles, USA
Free shop, gallery side 2, Tokyo, Japan
2003 *Counter-strike/ Self-organise*, Museum of Contemporary Art Kiasma, Helsinki, Finland
Social pudding, Rirkrit Tirvanija & Superflex, GFZK, Leipzig, Germany
2002 *Superflex tools + counter-strike*, Rooseum Malmö, Sweden
About TV, ARRA/About studio, Bangkok, Thailand
2000 *Superflex in company/economic potentials*, CCS Bard college, New York, USA
1999 *Tools*, Kunstverein Wolfsburg, Wolfsburg, Germany (New Life), Hillside Gallery, Tokyo, Japan
1998 *Superflex Biogas in Africa*,, Accès Local, Paris, France

Group exhibitions (selected)
2008 *Terms of Use*, Centro Cultural Montehermoso, Vitoria, Spain
Collect to win, 5th. Berlin Biennial, Germany
FREE BEER, Museum für Gestaltung in Zurich; Switzerland
2007 *Existencias,* Musac - Museo de Arte Contemporáneo de Castilla y León, Léon, Spain
Forms of resistance, Vanabbe Museum, Eindhoven, Holland
Unlimited, Art Basel, Switzerland
Cómo vivir juntos, MAC Museo de Arte Contemporáneo, Santiago, Chile
2nd Moscow Biennale of Contemporary Art, Moscow, Russia
2006 Group Therapy, MUSEION - Museo d'arte moderna e contemporanea, Bozen / Bolzano
The 27th Sao Paolo Biennial, Sao Paolo, Brazil
The 6th Gwangju Biennale, Korea
2005 *D-Day,* Centre Pompidou, Paris
Populisme, Stedelijk Museum, Amsterdam, Nederland
Crosstown Traffic, Apeejay Media Gallery, New Delhi
*Emergencia*s, Museo de Arte Contemporáneo de Castilla y León, Spain
Collective Creativity, Kunst Halle Fridricianum, Kasel, Germany
The 9th International İstanbul Biennial, Turkey
2004 Socle du monde 2, Herning art museum, Herning, Denmark
2003 *Happiness*, Mori Art Museum, Tokyo, Japan
Utopia station, Venice Biennial, Italy,
Nobody is an island, GAK, Bremen, Germany
2002 Gwangju biennial, Gwangju, Korea
BIG, Torino biennial, Torino
We are all sinners, Museo Rufino Tamayo, Mexico
2001 2nd Berlin Biennial, Berlin, Germany
The Sharjah Biennial, *The Moonchannel*, Sharjah, United Arab Emirates

Websites
www.superflex.net
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