

Lightscape contains proposals for light-art on high buildings in Sharjah. It visualises the question of concealment and transparency in architecture and the merging of private and public spheres in the global media space. Dorte Dahlin and Annemette Larsen, who created the project, have described it in the following way: "In the exhibition a 3 x 7 metre glass wall is displayed, built as a house facade of 1:1. The wall divides the room into a private and a public space in which the private space is installed as an Arabic bridal-suite – filled with mirrors, pictures and the symbolic marriage bed with red sheet and green silk cloth that, according to old Bedouin tradition, must be shown as evidence of honour and innocence. The public space is characterised by a large billboard-print that shows 2 tall buildings in the desert; the one simply adorned with lacy lighting (fine lace from Tønder) over the entire height of the building, while the second is adorned with an equally monumental and self-lighting solar cell panel.

The glass wall itself is constructed of dark, half-transparent spy mirror with a section of Privalite glass which, depending on the supply of electric current, can be clear glass or milky white. Whilst the spy mirror creates shadowy figures, when people move between the rooms, the Privalite glass functions as a screen for a computer generated film. The film is comprised of an unending and unpredictable succession of pictures that blow like snowflakes among animated crystals in various directions, speeds and combinations. Among the pictures can be seen photos from the public and the private space. The outer public space – with the moon, Saturn and the Milky Way in the fore – and the intimate and near space - with a filigree-like drawing, beads formed like a teapot, henna decorated fingers, an eye and a poem about a kiss. In short intervals the Privalite glass is

completely clear: in brief glimpses there are free views from the bridal suite to the public space and vice versa; sudden outward and inward views that make the combined space into a transparent and boundless labyrinth of information. On these "living" facades, which almost dissolve the form of the house into a private-public media-surface, deep differences in our cultures regards what is publically accessible, become intertwined in one move. The global media-world's demand for transparency seeps into classic Arabic architecture, which with its traditional closed facades, hides a labyrinth, an immeasurability of space and details.

The exhibition is, apart from the red and green silk sheeting in the bridal chamber, kept in black and white and therefore contains a poetic reference to the traditional clothing used in the public space, where men in white and women in black themselves create a moving graphic landscape. *Lightscape* can also be reproduced on a large scale and installed on the facades of high buildings. Finally, it is possible to extend the work to such an extent that whole city quarters can be characterised by different light themes. Some possible themes are shown in a long series of small prints that hang in the Arabian bridal chamber as dreams of the future about the city." The concept is carried out by the two artists together with computer expert Thomas Holmbäck, painter Abdul Rahem Salem from Sharjah and architect Hans Feldthusen.

Extract from article by Dr. Phil. Else Marie Bukdahl
A fruitful meeting between Arabic and Danish culture

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