

**Evan Abramson** (United States) – WHEN THE WATER ENDS. Climate change and water policy lead to conflicts among tribes living along the border between Ethiopia and Kenya. **Benoit Aquin** (Canada) – DEADLY MIST. Former workers on the banana plantations in Nicaragua struggle with the consequences of the powerful pesticides that were used for years by the American multinationals. **George Awde** (United States) – QUIET CROSSINGS. The split lives of Syrian-Kurdish labourers who have gone to Lebanon to seek work. **Pablo Balbontin Arenas** (Italy/Spain) – THE CUSTODIANS OF BIODIVERSITY. The vital role of traditional agriculture in the preservation of biodiversity. **Tessa Bunney** (Great Britain) – HOME WORK. 'Crafts villages' around a growing Hanoi take advantage of the shrinking social-economic possibilities for life on the land. **Alexandra Demenkova** (Russia) – TERRITORY OF BROKEN DREAMS. Former labourers on Soviet state farms are stranded in desolate, dying villages. **Laura El-Tantawy** (Great Britain) – I'LL DIE FOR YOU. Meditation on the rising number of suicides among Indian farmers, dying together with their land. **Danny Wilcox Frazier** (United States) – DRIFTLESS. Frazier's homage to the people who remain behind in a shrinking rural community in Iowa, in the American heartland. **Eva Gjaltema** (Netherlands) – FAMYLJE. The disappearing rural life of the Northern Netherlands, in a tender family document about the photographer's grandparents. **Brigitte Grignet** (Belgium/United States) – CHILOÉ – LA CRUZ DEL SUR. The remote Chiloé archipelago in the south of Chile, an oasis of community spirit in the midst of advancing change. **Robin Hammond** (New Zealand/South Africa) – TOXIC JEANS. The new clothing industry in Lesotho colours the landscape blue with its chemical waste, through which children dig in search of anything usable. **Katharina Hesse** (Germany) – DEFORESTATION IN PAPUA. The enormous rainforest of Papua New Guinea, where the ecology and the population are threatened by expanding logging. **Sohrab Hura** (India) – LAND OF A THOUSAND STRUGGLES. Farmers and tribal communities get the short end of the stick in India's economic expansion. **Nadav Kander** (Israel/Great Britain) – YANGTZE, THE LONG RIVER. A journey along China's 6500 kilometre lifeline. **Daniel J. Kariko** (United States) – SPECULATION WORLD. The takeover of rural Florida by speculators for their new construction projects came to a grim end with the housing crisis of 2007. **Michael Lange** (Germany) – THE WOMEN OF THE LAMANI GYPSY TRIBE. The lives of the Lamani gypsies, one of the lowest castes in India, where the women are the pillars of the community. **Jérémie Lenoir** (France) – OCCUPIED TERRITORIES. Abstract fragments of a landscape that has been designed by man with surgical precision. **Kadir van Lohuizen** (Netherlands) – NIGER DELTA. The damage to its people and environment as a consequence of oil production in Nigeria. **Philippe Lopparelli** (France) – TELLING TIME. In the Romanian Carpathians, a mountainous region, rural traditions and the matching pace of life are still alive. **Denise Militzer** (Brazil/Canada) – WHOSE LAND IS THIS ANYWAYS? In Brazil, where all the land seems to be the property of a handful of landowners, landless farmers and activists occupy uncultivated ground. **Mashid Mohadjerin** (Iran/United States) – LEFT BEHIND. Portrait of the women in Tajikistan, waiting for their husbands who are over the border in other countries to earn a living. **Osamu James Nakagawa** (United States) – BANTA. De sublime beauty of the cliffs of the Japanese island of Okinawa, in digitally manipulated, hyper-realistic images. **Jackie Nickerson** (United States/Ireland) – FARM. The dignity, pride and hope of African farmworkers, recorded in powerful portraits which are diametrically opposed to our Western stereotypes. **Sirpa Päivinen** (Finland) – SOLD OUT. Small-scale family businesses are disappearing from the Finnish landscape, pressured out by large supermarket chains. **Judith Quax** (Netherlands) – NDEUPE. In Senegal an animistic ritual functions as therapy for women dealing with the emigration – and often death or disappearance – of their husbands to Europe. **Rocco Rorandelli** (Italy) – TOBACCO FARMING IN INDIA AND CHINA. The tobacco industry in China and India is booming, but do those who grow the tobacco see any of the benefits? **Bernice Siewe** (Netherlands) – DE WEG. Opening up northern Morocco presents opportunities for tourism, but what does it mean for the local population? **Corinne Silva** (Great Britain) – BADLANDS. The arid landscape of the Spanish province of Almería, a no-man's-land, and the inroads of intensive market gardening, hotels and golf courses are making upon it. **Larisa Sitar** (Romania) – HOME PALACE. Romanians who have immigrated to find work elsewhere build gigantic villas back in their own country, status symbols in ghost towns. **Evzen Sobek** (Czech Republic) – LIFE IN BLUE. Life in a vacation community along the shores of a water reservoir. **Ian Teh** (Malaysia/Great Britain) – TRACES. Cinematic panoramas of an unearthly looking, industrialised Chinese countryside. **Jeroen Toirkens** (Netherlands) – NOMADSLIFE. How do nomadic peoples in the northern hemisphere maintain themselves, now that their way of life is threatened by economics, alcoholism and climate change? **Tomasz Tomaszewski** (Poland) – A STONE'S THROW. The unseen Polish countryside, and the tragic legacy of Communist collective farms. **Munem Wasif** (Bangladesh) – BLOOD SPLINTER OF JUTE / STONE WORKERS OF JAFLONG. The fate of the workers in Bangladesh. The jute industry, once the pride of the country, has been wiped out, while elsewhere for a pittance labourers haul stones, on which the new economy is being built, from a river. **Inamiya Yasuto** (Japan) – HIGHWAY LANDSCAPES OF JAPAN. The appearance of rural areas in Japan is dominated by a growing web of motorways. **Antonio Zambardino** (Italy) – TONGA – BELOW SEA LEVEL. The rising sea level threatens the islands of the Pacific in a number of ways. **Rodrigo Zeferino** (Brazil) – OUTSKIRTS OF STEEL. In the heart of the Brazilian state of Minas Gerais, the steel industry pushes into the countryside.



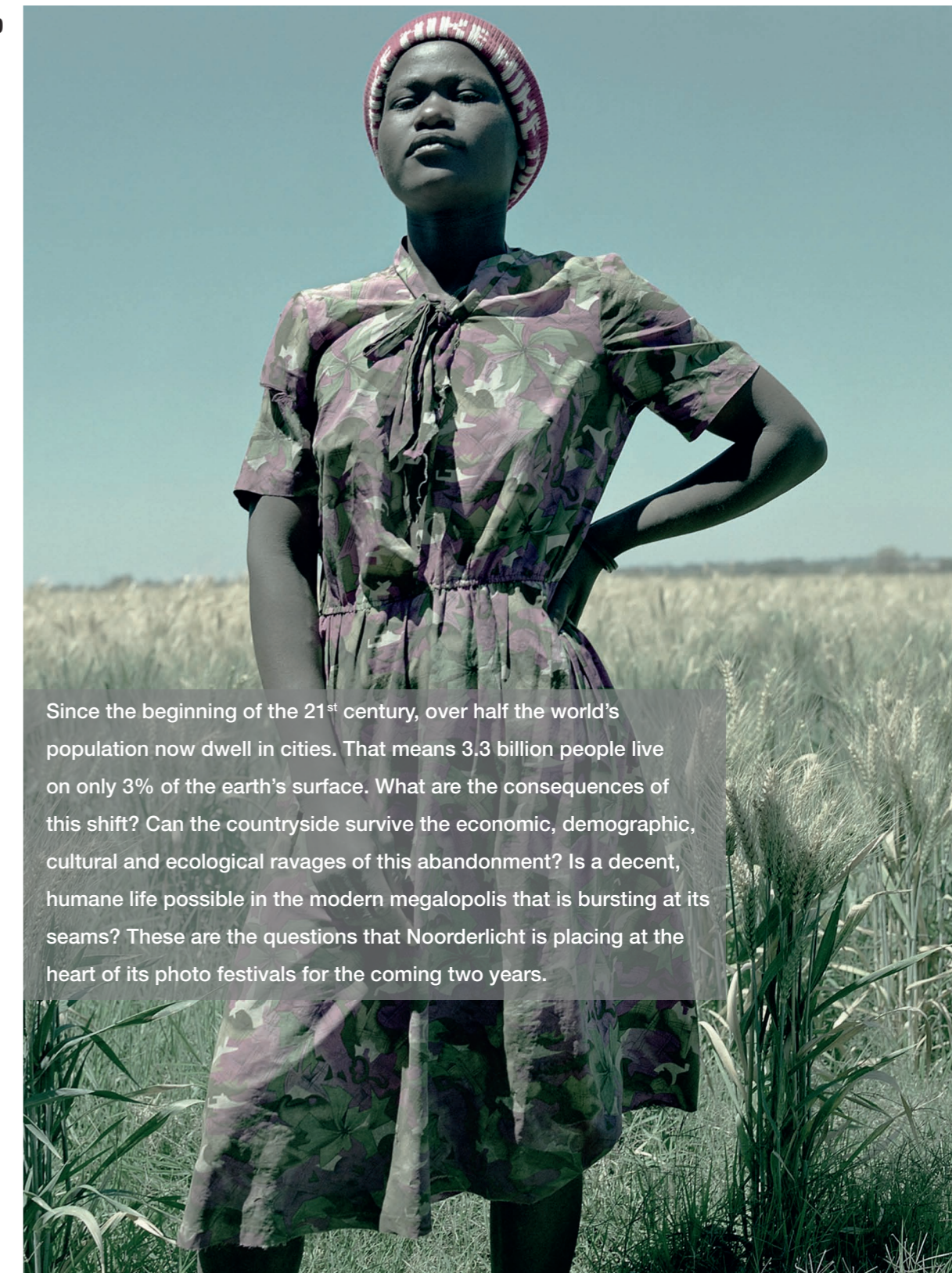
# Land

## Country Life in the Urban Age

5 SEPT THROUGH 31 OCT 2010

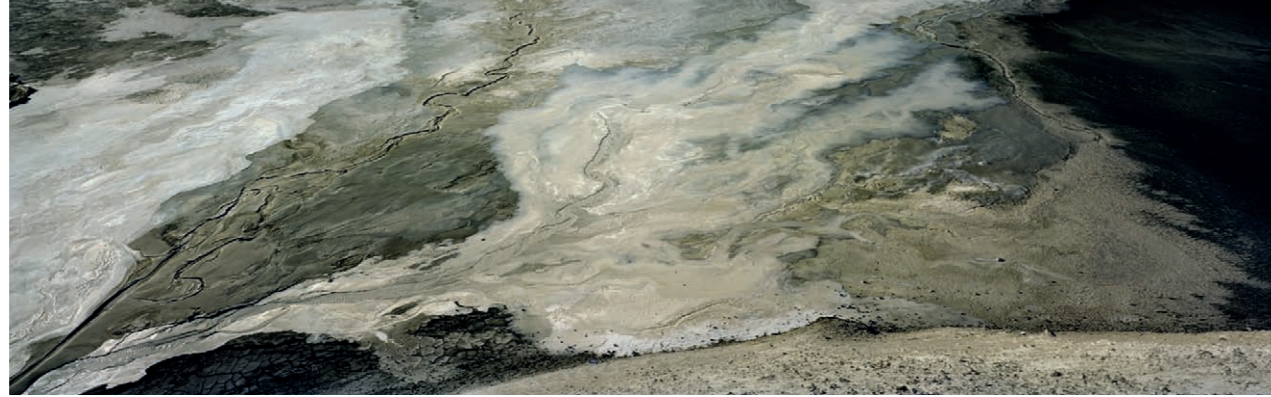
FRIES MUSEUM  
BLOKHUISPOORT

LEEWARDEN



Since the beginning of the 21<sup>st</sup> century, over half the world's population now dwell in cities. That means 3.3 billion people live on only 3% of the earth's surface. What are the consequences of this shift? Can the countryside survive the economic, demographic, cultural and ecological ravages of this abandonment? Is a decent, humane life possible in the modern megalopolis that is bursting at its seams? These are the questions that Noorderlicht is placing at the heart of its photo festivals for the coming two years.

Jackie Nickerson



Ian Teh

## Land Country Life in the Urban Age

We like to think of the countryside as idyllic: life in harmony with nature, in self-reliant communities where everyone knows everyone else and family ties are strong. Perhaps the work is hard, but it is truly satisfying. And Sundays there is the rest and regularity of strolling through the village.

That world – far distant from the impersonal roller coaster of the urban 24/7 economy – no longer exists. UN reports sketch a gloomy picture, particularly for rural life in the non-Western world. Poverty is the norm, social mobility is limited to the departure of the young, the countryside is ageing. In the West the decline in rural living standards is not yet that serious, but where would life in the countryside be without agricultural subsidies? Moreover, here we can also see how the level of services is crumbling and that population centres in rural regions are shrinking.

*Land – Country Life in the Urban Age* shows that the city and countryside have developed a symbiotic relationship. The city is the focus of economic and social activity; the country supports it. The consequences are far-reaching. Agriculture is oriented to large-scale production at minimal cost, the growing demand for agricultural products accelerates the destruction of the tropical rain forest, whole regions are allocated new uses as the result of increasing need for water, while the intensification of production with modern agricultural and bio-technologies leaves its own marks. Add to that picture the continuing exploitation of increasingly scarce natural resources, and the economic and demographic consequences of migration to the cities, and it is clear: the countryside faces serious challenges in the 21<sup>st</sup> century.

On the basis of work by about thirty photographers, in its 2010 Photofestival Noorderlicht sketches a pic-

ture of a countryside in crisis. From Nadav Kander's journey along the Yangtze River to Rodrigo Zeferino's look at the industrialisation of the interior of Brazil, from Ian Teh's almost extraterrestrial panoramic photographs of the Chinese hinterland to Larisa Sitar's series of Romanian villas, built by migrants who want to guard their place on the social ladder in their absence, from the struggling industries in Bangladesh to the strength that emanates from Jackie Nickerson's Zimbabwean farm workers, the question is always the same: what role does the countryside play in our contemporary, urbanised and global economy? And is it possible, against all economic logic, to give rural life a new value?

*In 2011 Groningen will be the location for the second part of this diptych: Metropolis – City Life in the Urban Age*



Brigitte Orignat



Tessa Burney



Muram Wasif



Nadav Kander



Larisa Sitar



Enzen Sobek

## Warzone Exhibition and book

Verdun, Omaha Beach, Hamburger Hill, Srebrenica, Mogadishu, Fallujah: names of places that are lodged deep in our collective memory. Places where the once serene landscape was transformed into a battlefield, where young men and women fought for their beliefs, politics or ideals, where they lost their innocence, and sometimes their lives.

The cemeteries and history books serve as reminders, but the battlefields themselves are transformed once more after the battle is over. Time erases the traces – the rubble is cleared away, the craters become overgrown, the hills reconquered by nature. Who can still see the difference from a normal beach, an ordinary hill or an average city?

But is the inner landscape of the soldier as resilient as the landscape in which he fought? How is someone who has armed himself for life on the battlefield changed? What images and experiences lodge in his mind? Is it possible for someone who does not know war to understand what it means to live in the confusing reality of an armed conflict?

Through the work of top photographers like Ad van Denderen, Martin Specht, Paul Seawright, Peter van Agtmael and Antonin Kratochvil, Warzone pauses to examine the experience of soldiers who have been dispatched to the warzones of our recent history.

### And more:

Satellite program in the city and province  
Photo exhibitions at twenty locations in Leeuwarden and the province Friesland. The exhibitions are or-



Christoph Bangert



Bas Czerwinski

The traces in the landscapes in which they lived have been covered again by time, but the world of war will – for better and worse – continue to exist in their inner landscape.

Saturday 25 Sept: book launch, films, lectures.

ganized and curated by the satellites themselves. With Museum Belvédère, Kunsthuis SYB and Tresoor and many others.

### LAND

Fries Museum

Turfmarkt 11 | 8911 KS Leeuwarden

+31 (0)58 255 55 00 | www.friesmuseum.nl

Opening hours: Tuesday through Sunday 11 a.m. – 5 p.m.

### WARZONE

Blokhuispoort

Blokhuisplein 40 | 8911 LJ Leeuwarden

Opening hours: Tuesday through Sunday 11 a.m. – 5 p.m.

From 5 September through 3 October: extensive exhibition |

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