

DEAR COUNTRY- SIDE,

LETTER BY
JULES
VAN
DEN
LANGENBERG
EXHIBITION- AND FILM MAKER

EDITORIAL LETTERS
SEVEN
CLICKING
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FINGERS

- GRADUATES MENTIONED
- ALEXANDER KUUSIK
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Dear countryside,

Cc: Alexander Kuusik, Beatriz Conefrey, Constantin Dichtl, Eva van Kempen, Francisca Khamis Giacomani, Heleen Mineur, Kamila Kantek, Janina Fritz, Jesper Henningsson, Sophia Simensky, Tali Liberman, Spazio Cura, Charlotte Rohde

EXT. CENTRAL STATION - MORNING

It's Fall break. We enter a rental bus that seats about thirty people. As the engine starts, the driver fills a cup with water and puts a leaf with a needle in it to float. His DIY compass points North.

BUS DRIVER
(grinning in an accent
while cleaning up his navigation ritual)

"Let's take the country's side today"

Some smiles appear on passengers' faces. The driver takes a sip of water.

Building upon curator Sébastien Marot's *Agriculture and architecture: taking the country's side* on display during the 2020 Lisbon Architecture Triennale just before the global Covid-19 confinements started I want to invite you, organisations, companies and individuals on the countryside and graduates of Sandberg Instituut, to develop a renewed lens on the Dutch countryside landscape. How to redistribute where people travel? What does the post pandemic relationship between the cities and the countryside look like? How can outdoor leisure and (art) tourism coincide with for instance the actual production of food in the landscape? Dear Countryside, let's meet in October and discuss how your ideas relate to the graduation works of Sandberg Instituut's 747 by [Alexander Kuusik](#), *The Host* by [Beatriz Conefrey](#), *A Wayfarer's Journal* by [Constantin Dichtl](#), *Mapping* by [Dimitris Theocharis](#), *Tracing Filigree* by [Eva van Kempen](#), *As far as I can remember* by [Francisca Khamis Giacomani](#), *Epoch* by [Heleen Mineur](#), *Now / here* by [Kamila Kantek](#), *Auf Dem Wege Zur Quelle* by [Janina Fritz](#), *Quinta del Sordo* by [Jesper Henningsson](#), *St. Anthony's Wilderness* by [Sophia Simensky](#),

Unrendered Road by Tali Liberman, The Title of The Work by Spazio Cura and Control by Charlotte Rohde.

Soon after the bus leaves the central train station of Amsterdam, a loud “Oh my god, oh my god, really?” comes from the bus speakers and fills the vehicles space.

SPEAKERS
(Loud)

“Oh my god, oh my god, really?”

Unsure of the sender, the crowd of tourists becomes alert and as the vehicle takes an unexpected exit towards the highway around town, heading much further North than the brochures advertised, a repetitive question fills the bus “Are you with me?” again via its speakers.

SPEAKERS

“Are you with me?”

Looking to the roof and through the bus windows; an empty Boeing 747 in a grey sky crosses their route performing its final flight. Enticed by the unidentified voice, the passengers take sips from a milk carton found on their seats upon entering the bus. As they pass more and more flat landscapes with grass and cows one of the passengers in the back asks a person in his row of seats.

PASSENGER IN THE BACK

“Under what circumstances was this object made? Will it ever reach the public eye? What does it say? Does the place of creation travel?”.

A milk mustached tourist gazes back at his fellow traveller in amazement.

By merging the methodologies and notions of farming, art fairs and tourism industry: how to renew the lens we put on our regional land-

scapes? Learning from the Triennale: “What we eat is arguably one of the strongest determinants of space, landscape and architectural structures and is a phenomenon which bridges different eras and multiple scales. Agriculture is at the centre of political and economic structures, community interactions and land management – agriculture was, after all, the reason why cities arose, in a centuries-long interaction that facilitated the development of modern civilisation itself. It is through food that geography and its potential are celebrated, that history is incorporated into tangible and intangible culture and that bonds are created between people of different generations, cultural backgrounds and incomes. Food is our common ground.

However, current urban food systems are one of the main drivers of environmental destruction, negatively impacting land use, reducing biodiversity, exhausting and polluting water resources, and emitting a significant amount of greenhouse gases. On the other hand, cities – the main form of human habitat today – also pose challenges for environmental preservation and natural resource management in relation to their underlying economic and social dynamics. Nonetheless, cities aggregate huge intellectual and economic resources, openness to new behaviours and political power and will play a key role in our future.

The interdependence between the urban and the rural has existed for significantly longer than the period prior to their mutual reliance. Therefore, in a context of growing world urbanisation, changing diets and lifestyles and with the growing threat of climate change, it is urgent to rethink the interaction between the city and its surroundings, the countryside, not as two antagonistic realities, but according to a dynamic of complementarity, in which the greatest potential for transformation may reside for the resolution of our current planetary challenges.”

In a distance a silver colored farm-like construction reflects the sunlight; as the bus approaches the agricultural enterprise it appears to be entirely made of the silhouettes of steel corn plants. The bus drives past a filigree gate and pulls over and empties as the passengers take a breath of fresh air and take in some of the sun that warm October day.

FARMER
(Enthusiastically screaming)

“Come, melt with us!”

screams the farmer walking towards the tourists from her field with cows. An uncanny encounter happens when a few of the tourists step onto the grass and approach the animals with their hands and feet on the ground. Between the grass, robotic centipedes crawl around dumped orange peels. The cows licking faces of tourists continues for a bit when the bus driver walks up to the group.

BUS DRIVER

“Toilet break’s over, we need to get back on our unrendered road”.

A quick 3d scan of the group in the field is made before the vehicle departs further down the countryside.

[...]

Looking forward to meeting you on the countryside,

Jules van den Langenberg

Graduates mentioned:

sandberg.nl/graduation2020/final/alexander-kuusik
sandberg.nl/graduation2020/final/beatriz-conefrey
sandberg.nl/graduation2020/final/constantin-dichtl
sandberg.nl/graduation2020/final/dimitris-theocharis
sandberg.nl/graduation2020/final/eva-van-kempen
sandberg.nl/graduation2020/final/francisca-khamis-giacoman
sandberg.nl/graduation2020/final/heleen-mineur
sandberg.nl/graduation2020/final/kamila-kantek
sandberg.nl/graduation2020/final/janina-fritz
sandberg.nl/graduation2020/final/jesper-henningsson
sandberg.nl/graduation2020/final/sophia-simensky
sandberg.nl/graduation2020/final/tali-liberman
sandberg.nl/graduation2020/final/spazio-cura
sandberg.nl/graduation2020/final/charlotte-rohde

Jules van den Langenberg is an exhibition- and film maker. His scripted works focus on recreational fear, class mobility, talent, going to school, and life in between small towns and cities. In the past five years Van den Langenberg made exhibitions, programmes and publications at Sandberg Instituut, Van Abbemuseum, Het Nieuwe Instituut, Textielmuseum, O19 Ghent and Dim Sun Lausanne. His texts include De Witte Raaf, ZK/U Berlin, artist Wouter Paijmans and he lectured at Hochschule für Gestaltung Karlsruhe, Gerrit Rietveld Academie and Design Academy Eindhoven.