

some documentation

HEIKE LANGSDORF / radical_hope

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- REVIEWS, ARTICLES, BROCHURES
- VIDEOS - SELECTION OF WORKS
- WEB
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REVIEWS, ARTICLES, BROCHURES •

>>> relating to DAD - Distraction as Discipline (research at KASK school of arts HOGENT 2016 - 19)

on Mount Tackle

Jeroen Peeters — Materialités de l'Attention

some thoughts on the culture of matter at the theatre - a discussion of attention in the work of Sarah Vanhee, Kate Macintosh and Heike Langsdorf / radical _ hope. Published in the magazine body-object-Image (under the redaction of Julien Bruneau and Jeremy Damian).

[https://static1.squarespace.com/static/542cf50be4b0b0eacb4ab721/t/](https://static1.squarespace.com/static/542cf50be4b0b0eacb4ab721/t/5dd7c6a8c98dde38efea07b0/1574422185419/RevueCOI_04_Materialités_Peeters_1911.pdf?fbclid=IwAR0mPpsWZpMlger_BE6lfcUxHjNNwlciQgh-KFlnaLiVrcgOE6jYTalMX4o)

[5dd7c6a8c98dde38efea07b0/1574422185419/RevueCOI_04_Materialités_Peeters_1911.pdf?](https://static1.squarespace.com/static/542cf50be4b0b0eacb4ab721/t/5dd7c6a8c98dde38efea07b0/1574422185419/RevueCOI_04_Materialités_Peeters_1911.pdf?fbclid=IwAR0mPpsWZpMlger_BE6lfcUxHjNNwlciQgh-KFlnaLiVrcgOE6jYTalMX4o)

[fbclid=IwAR0mPpsWZpMlger_BE6lfcUxHjNNwlciQgh-KFlnaLiVrcgOE6jYTalMX4o](https://static1.squarespace.com/static/542cf50be4b0b0eacb4ab721/t/5dd7c6a8c98dde38efea07b0/1574422185419/RevueCOI_04_Materialités_Peeters_1911.pdf?fbclid=IwAR0mPpsWZpMlger_BE6lfcUxHjNNwlciQgh-KFlnaLiVrcgOE6jYTalMX4o)

Irene Lehmann - Intermezzi (2018)

Zeitformen des Aufschiebens bei Christoph Marthaler, Philippe Quesne und Heike Langsdorf

https://ireenlee.files.wordpress.com/2019/08/ps_153_lehmann.pdf

Jeroen Peeters - in search of material literacy (2017)

<http://sarma.be/docs/3250>

Jeroen Peeters - op zoek naar materiële geletterdheid (2016)

<http://sarma.be/docs/3245>

Kristof van Baarle - a newly discovered world (2017)

https://thetheatretimes.com/mount-tackle-heike-langsdorf-radical_hope/

Kristof van Baarle - een gevonden wereld (2017)

[https://static1.squarespace.com/static/58ab0cbe29687f223f116bef/t/58e62c823e00be090091e71f/](https://static1.squarespace.com/static/58ab0cbe29687f223f116bef/t/58e62c823e00be090091e71f/1491479682482/201-Open+Frames_Van_Baarle_16.12.16.pdf)
[1491479682482/201-Open+Frames_Van_Baarle_16.12.16.pdf](https://static1.squarespace.com/static/58ab0cbe29687f223f116bef/t/58e62c823e00be090091e71f/1491479682482/201-Open+Frames_Van_Baarle_16.12.16.pdf)

Eva Decaesstecker - een berg voor iedereen (2016)

<https://kaaitheater.be/en/node/2355>

André Baert & Annick Marchal - Cultuur Contact Nota's (2017)

http://www.open-frames.net/pdf/204-Andreetn769;_Annick_Mount_Tackle_BruTaal.pdf

Eloïse Roulette - au coeur des répétitions d'un spectacle radical (2016)

<http://www.bxlbondyblog.be/mount-tackle-au-coeur-des-repetitions-dun-spectacle-radical/>

Serge Delbruyère - Doordrukstrip (2018)

pagina 6/7 van recensie SHOP GIRL door Dominique

<https://www.dereactor.org/teksten/doordrukstrip>

on Distraction as Discipline

Elowise Vandenbroecke in gesprek met Heike Langsdorf (2019)

voor OnRust Magazine / KASK school of arts

[http://www.open-frames.net/pdf/216-http://www.open-frames.net/pdf/216-](http://www.open-frames.net/pdf/216-http://www.open-frames.net/pdf/216-Elowise_Vandenbriecke_in_gesprek_met_Heike_Langsdorf_OnRust.pdf)

[Elowise_Vandenbriecke_in_gesprek_met_Heike_Langsdorf_OnRust.pdf](http://www.open-frames.net/pdf/216-http://www.open-frames.net/pdf/216-Elowise_Vandenbriecke_in_gesprek_met_Heike_Langsdorf_OnRust.pdf)

on How Do WE DO IT?

Heike Langsdorf & Ernst Maréchal - *How Do We Do Exactly Now?* (2018) / page 95
<http://art-recherche.be/librairie/article/revue-a-r>

on Un/Settled Residency

Elowise Vandenbroecke - *The Body Makes A Landscape - a filmic article* (2019)
http://www.open-frames.net/OTCOE/Two_documents_on_Un_Settled_Residency_/150

Choreography as Conditioning

Arteaga & Langsdorf (eds. series)

1: *Thinking Conditioning through Practice* (2018) (Arteaga & Langsdorf eds. volume)

2: *Practicing Futures through Voicing* (2019) (Andersen & Langsdorf eds. volume)

3: *The Orphans of Tar - A Speculative Opera* (2019)

(authoring collective: de Smet, Heiremans, Langsdorf, Müller, Van Dingenen, Van Dorpe, Vaultier, Vermeir)

4: *Music in Pieces* (2020) (David Helbich (ed. volume)

5: *in progress* (2020) (Arteaga & Langsdorf eds. volume)

>>> relating to Sitting With The Body 24/7

Makeshift communities of practice | | 2015

Jeroen Peeters / Sarma

<http://sarma.be/docs/3101>

Een uitnodiging om een wandeling te maken / Over artistieke praktijkprojecten (2015)

Sébastien Hendrickx / Etcetera

http://issuu.com/e-tcetera/docs/etcetera_140/5 / pagina 4

Onze tijd | | 2015

Michiel Vandevelde/ Etcetera

http://issuu.com/e-tcetera/docs/etcetera_140/5 / pagina 38

Incidents and Incitements | | 2015

Ecology and the Micro-politics of Spectatorship

Jeroen Peeters / *Not Just a Mirror* • 2015 • English

Florian Malzacher (ed.), *Not Just a Mirror. Looking for the Political Theatre of Today*, Berlin/London:

Alexander Verlag/Live Art Development Agency, 2015, pp. 44-55

<http://sarma.be/docs/3246>

>>> relating to OTCOE - works for passers-by

Various Articles (2013-2015)

by Sébastien Hendrickx, Miriam Rohde, Julie Rodeyns, shopshop

http://www.open-frames.net/OTCOE/OTCOE_local_press/84

>>> relating to Postcards From The Future

Pieter T'Jonck - *De Onvatbare Stad* (2012)

<https://e-tcetera.be/de-onvatbare-stad/>

Kristof Van Baarle - *C&H's conspiracy with the audience: the accomplice spectator* (2015)

http://www.open-frames.net/pdf/183-Van_Baarle_CH_s_Conspiracy_Final.pdf

EPILOGUE

a book by C&H 2012, Sébastien Hendrickx (ed.)

http://www.open-frames.net/pdf/184-1_EPILOGUE.pdf

>>> brochures 2009 - 2018

TRAINSPOTTERS, brochure - Kunstenfestivaldesarts 2009

http://www.open-frames.net/pdf/188-5_TRAINSPOTTERS.pdf

DO-IT-YOURSELF, Thematics - Bains Connective 2010
http://www.open-frames.net/pdf/187-4_DO-IT-YOURSELF.pdf

CHANGING TENTS, Kaaikrant - Burning Ice Festival 2011
http://www.open-frames.net/pdf/186-3_CHANGING_TENTS.pdf

NO-NO, catalogue - Zachęta Gallery Warsaw 2011
http://www.open-frames.net/pdf/185-2_NO_NO.pdf (page 4)

Sitting With The Body 24/7 (2015)
http://www.open-frames.net/pdf/otcoe/70-Flyer_SWTB_24_7.pdf

UnSettled Residency (2018)
http://www.open-frames.net/pdf/205-Unsettled_final_lowres.pdf

VIDEOS - SELECTION OF WORKS •



UnSettled Residents (2018) - UnSettled - KAAP/Argos/Raversijde, TAZ 2018 Oostende: http://www.open-frames.net/OTCOE/Two_documents_on_Un_Settled_Residency_/150



Mount Tackle (2016/17) Opening van Burning Ice Festival 10 / Kaaithheater / Brussel: http://www.open-frames.net/OTCOE/Mount_Tackle_trailer_/125



Sitting With The Body 24/7 (2015) - Burning Ice Festival / Kaaithheater: <https://vimeo.com/127052510>



Bureau Annex 2014 : http://www.open-frames.net/OTCOE/BUREAU_ANNEX_Trailer_2014/54



Bureau Annex 2013 :

http://www.open-frames.net/OTCOE/BUREAU_ANNEX_Back_Again_I/15 & more



Changing Tents (2011) - Burning Ice festival / Kaaitheater :

<https://vimeo.com/25575439>



Postcards From The Future (2011) :

<https://vimeo.com/album/1971665>

WEB •

N E W S on the B L O G : <http://www.open-frames.net/OTCOE>

radical_hope SITE : http://www.open-frames.net/radical_hope

on FB : https://www.facebook.com/Radical_Hope-400218770780291/?tn-str=k*F

MILESTONES •

DAD - artistiek research at KASK school of arts HOGENT (2016-2019)

Distraction as Discipline (DAD) was investigating the function of attention and participation in performance art and art pedagogy on the basis of two major questions:

- Can we find the resistant potential of art and art pedagogy, in times of massive desubjectification, in a critical reclaiming of attention and participation?
- and
- How can we translate attentive distraction in a digital age?

Three pillars and an extension stemming from them, guided the process:

1: Starting from a place to be: Conversation Room

- a concrete room for getting in dialogue with oneself, others, silence and things.

>>> http://www.open-frames.net/OTCOE/Conversation_Room/99

2: Artistic Work as Artistic Research: Discrete Guidance

- from SWTB 24/7 to Mount Tackle, Vormfrakken (rerere), Un/Settled Residency, Hands On / AllReady Dada's, ... Through Practices

>>> <http://www.open-frames.net/OTCOE/cat/25>

3: Dwelling on/in practices: CASC at KASK, Dance of the day, Collage as Filter, Building Practices

- a series of work encounters and writing processes between guest artists and students and colleagues at KASK

>>> <http://www.open-frames.net/OTCOE/cat/24>

4: Gathering Spaces: How Do We Do It? (2018) & TWO FRAMEWORKS (2019) And Two Practices

- presentation of art and design research practices, extensions developed through the collaboration with Alex Arteaga and Anouk Llaurens

>>> http://www.open-frames.net/OTCOE/HOW_DO_WE_DO_IT/114

&

http://www.open-frames.net/OTCOE/TWO_FRAMEWORKS_-

[THROUGH PRACTICES MOUNT TACKLE Revisited /152](http://www.open-frames.net/OTCOE/TWO_FRAMEWORKS_-)

Sitting With The Body (2015) (kortlopende beurs VG / 2013)

sitting with the body (research 2013-2014) was investigating two things at a time. The construction of choreographic images in an urban context as well as work and practice as such: how do we spend our time and what does it serve?

At ZSenne art lab, a gallery space in the centre of Brussels, Renée Copraij and Heike Langsdorf introduced the research by presenting a first image – their two sitting bodies – three times a day. Then Langsdorf also started to work with other interested Brussels residents on this image.

During several months movement material, which all departs from this first image, was developed.

All choreographic images were inspired by the Buddhist practice of self-observation zazen (also 'just sitting' or 'sitting with the body') and stand vis-à-vis the daily routines of the city. They were executed several times during the day and always in a space with large windows giving out on the street, like an art gallery or a shop. Passers-by could thus face another sense of time and a different kind of work.

In February 2015 the choreography sitting with the body 24/7 was premiering during the Burning Ice Festival at the Kaaithéâtre in Brussels: sitting with the body 24/7 is a group choreography, performed in a space in the centre of a city, open during one entire week, around the clock. Depending on the time of the day, passers-by can observe the performers at work from outside through display windows or physically join.

http://www.open-frames.net/OTCOE/Full_captation_Sitting_With_The_Body_24_7/82

OTCOE - works for passers-by (2013/14) (ontwikkelingstraject VGC / 2013-2015)

This artist's trajectory supported by the VGC Brussels was the development of radical_hope's artistic practice in the city and the search for a sustainable organizational structure for this practice. At the same time it questioned how this practice becomes visible and how and by whom it is perceived. The title refers to the public of a city and to how we encounter and register most things on our way through the city: Out of The Corner of Our Eyes. OTCOE.

The guiding question was: "TO WHAT EXTENT CAN WE RELATE?"

This question was addressed through three different working practices, which depart from three different spheres and enable different focusses. (personal: sitting with the body, social: bureau annex, economical: shop shop

www.open-frames.net/OTCOE

radical_hope (since 2010)

In 2009 / 2010 radical_hope acted as the title for the research-project of performance artist Heike Langsdorf at a.pass.

Through the years it developed into a working-figure supporting her various distinct practices : "How can I truly depart from 'the life' I am surrounded by and there 'sacrifice', instead of impose, my aesthetics ?" The sacrifice lies in the fact that there is no conception beforehand of what kind of artistic task will be fulfilled and what the work could mean within the artistic career as well as discourse produced to date. There is the will and intention to touch and challenge a context from an artistic point of view without diminishing its natural complexity. The surrounding within which the work will take place is embraced as it comes and undergoes as little as possible manipulation.

Today Langsdorf moves on with radical_hope as her framework for co-creation and artistic research.

www.open-frames.net/radical_hope

C&H (2002 - 2012)

gedurende tien jaar (2002 - 2012), bestaande uit danseres Heike Langsdorf, componist Christophe Meierhans en scenograaf Christoph Ragg, ontwikkelde en presenteerde het trio performatief werk en werkcontexten die de condities voor actie binnen en buiten het theater exploreren. Het in Brussel gebaseerde collectief presenteerde verschillende werken die de wederzijds afhankelijke positie van acteur en toeschouwer bevragen. Hun performances, installaties en andere interventies houden zich bezig met het creëren van nieuwe contexten voor de perceptie van dingen, die 'sowieso' gebeuren. De ruimte van het alledaagse leven is C&H's geprefereerde speelplaats, waarop zij het publiek uitnodigen met stilistisch zeer uiteenlopende formats gaande van slapstick over guerrilla tot magie. C&H maakte deel uit van de dansorganisatie Kunst/Werk die door de Vlaamse Gemeenschap gesubsidieerd wordt. Na hun spraakmakend werk Postcards From The Future (2007 - 2012) een aantal series van grootschalige interventies in de stedelijke ruimte (van Geneva, Metz, Leuven en Brussel) waren er voor de driekoppige regisseur, hoe zich het collectief ook noemde, teveel nagende problematieken en vragen om zomaar diir te gaan met het werk. Na de publicatie van hun in 2012 verschenen boek, Epiloge, gingen de drie leden apart aan de slag met hun artistieke ambities.

www.open-frames.net/people/C_H

f,r,o,g,s OS (2000 - 2008)

Frogs was initiated in 2000 as a pilot project, supported by nadine. In 2002 Frogs OS (open source) grew into a structure that supported collaborations between artists from different disciplines, providing workspace through an association with nadine (Brussels), wp Zimmer (Antwerp) and Netwerk (Aalst) and small working budgets through funding from the VGC and eventually from 2004, through a collaboration with Kunst/Werk. From 2000 - 2008 Frogs OS was coordinated by Heike Langsdorf.

Frogs OS thus became an active network of people and works: Heike Langsdorf, Christophe Meierhans and Christoph Ragg (now C+H) as well as David Helbich, Shila Anaraki, Koen Nutters, Mette Ingvarsen, Ula Sickel and Michel Yang formed the starting point for what would eventually become a much larger network of collaborators.

In 2008, resulting from the closure of f,r,o,g,s OS, www.open-frames.net, an archive for performance based work, addressed to the public with the invitation to publish personal work was launched: starting off as an overview of works connected to f,r,o,g,s OS, the results of this project was recycled into a new project, open-frames aims to be an open archive, which gives artists the possibility to create an overview of their past and recent projects in terms of their initial goals, working processes and actual results.

It functions as a library of works situated within the realm of performance in the widest sense (not limited to any one format or genre), with the goal of making work and working processes more accessible to other artists working in the field and to other interested parties. In 2008 during the 3-day FROGS-FUNERAL happening **www.open-frames.net**, Welcome to OF, an archive for performance based work, addressed to the public with the invitation to publish personal work was launched.