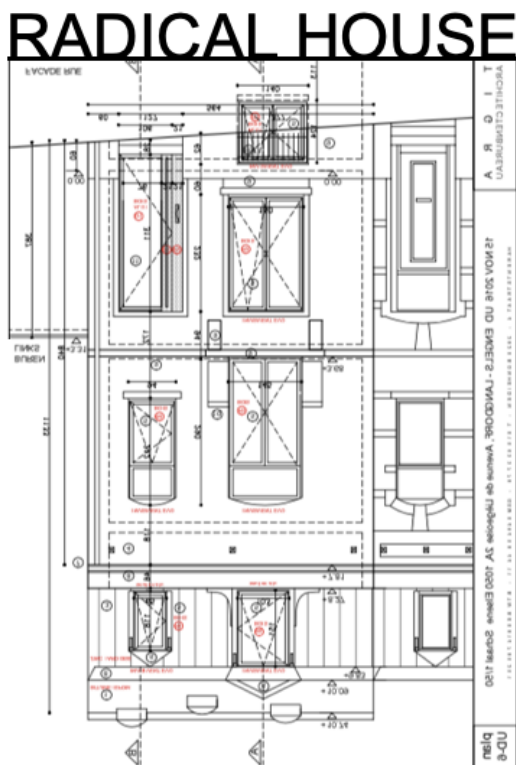


SELECTION OF WORKS



<https://kiosk.art/unfixing-the-atlas>
2024 — KIOSK Kunstensite / Ghent



[radical_house](#)
since 2020 / Brussels



[Mount Tackle \(Revisited\)](#)

2019 — Vooruit, KASK / Ghent



[UnSettled Residents](#)

2018 — UnSettled - KAAP/Argos/Raversijde, TAZ 2018 Oostende



[Mount Tackle \(TRAILER\)](#)

2016/17 — Burning Ice Festival 10, Kaaitheater / Brussel



[Sitting With The Body 24/7](#)

2015 — Burning Ice Festival, Kaaitheater / Brussel



[Bureau Annex / in office and vacation](#)

2014 — InBetween Gallerij / Brussels



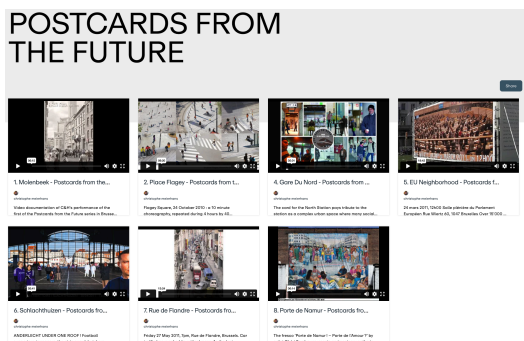
[Bureau Annex / Back Again](#)

2013 — Trouble Festival, Les Halles Des Schaerbeek / Brussels



[Changing Tents](#)

2011 — Burning Ice festival / Kaaitheater



[Postcards From The Future](#)

2010/12 — Brussels, coproduced by many organizations ([credits](#))



[Bags](#)

2010 — Brussels / a:pass, nadine

WEB

- [B L O G](#)
- [SITE](#)
- [Facebook](#) & [Instagram](#)

REVIEWS

Unfixing the Atlas

Rojda Karakuş — [When we find eachother, what happens?](#) (2024)

Mount Tackle

Jeroen Peeters — [Materialités de l'Attention](#) (2019)

>>> 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).

Irene Lehmann - [Intermezzi](#) (2018)

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

Jeroen Peeters - [in search of material literacy](#) (2017)

Jeroen Peeters - [op zoek naar materiële geletterdheid](#) (2016)

Kristof van Baarle - [a newly discovered world](#) (2017)

Kristof van Baarle - [een gevonden wereld](#) (2017)

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

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

Serge Delbruyère - [Doordrukstrip](#) (2018)

>>> pagina 6/7 van recensie SHOP GIRL door Dominique

on other work

Elowise Vandenbroecke in gesprek met Heike Langsdorf - [Distraction as Discipline](#) (2019)
>>> voor OnRust Magazine / KASK school of arts

Yente Blancke & Camille Goris - [Article on ... Through Practices](#) (2019)

Elowise Vandenbroecke - [The Body Makes A Landscape \(a filmic article\)](#)
(2019)

Fransien van der Putt - [This is not an Exhibition](#) (2020)

relating to Sitting With The Body 24/7

[Makeshift communities of practice](#) (2015), Jeroen Peeters / Sarma

[Een uitnodiging om een wandeling te maken](#) (2015), Sébastien Hendrickx / Etcetera

[Onze tijd](#) (2015), Michiel Vandeveldel/ Etcetera / pagina 38

[Incidents and Incitements](#) (2015), Jeroen Peeters

>>> Ecology and the Micro-politics of Spectatorship / Not Just a Mirror 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

relating to OTÇOE - works for passers-by

[Various Articles](#) (2013-2015) by Sébastien Hendrickx, Miriam Rohde, Julie Rodeyns and the artists of the project shopshop

relating to Postcards From The Future

Pieter T'Jonck - [De Onvatbare Stad](#) (2012)

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

C&H (H.Langsdorf, C.Meierhans, C. Ragg), Sébastien Hendrickx (ed.) - [EPILOGUE](#) (2012)

PUBLICATIONS

[How Do We Do Exactly Now?](#) (2018) - Heike Langsdorf & Ernst Maréchal
Commissioned by Art/Research Revue

[Choreography as Conditioning](#) (2021) - Arteaga & Langsdorf (eds. series)
1: *Thinking Conditioning through Practice* (2018) (Arteaga & Langsdorf, eds.)
2: *Practicing Futures through Voicing* (2019) (Andersen & Langsdorf, eds.)
3: *The Orphans of Tar - A Speculative Opera* (2019) (authoring collective: de Smet, Heiremans, Langsdorf, Müller, Van Dingenen, Van Dorpe, Vaultier, Vermeir)
4: *Self-Conditioning* (2020) (Simone Basani, ed.)
5: *in progress* (2020) (Arteaga & Langsdorf, eds.)

[With \(Violent\) Love](#) (2020) - Heike Langsdorf & Ernst Maréchal -
Contribution to Art/Research International: A Transdisciplinary Journal on an invitation by Rudi Laermans & Karin Hannes

BROCHURES

[TRAINSPOTTERS](#) (2009) brochure, Kunstenfestivaldesarts & C&H
[DO-IT-YOURSELF](#) (2010) Thematics, Bains Connective & radical_hope
[CHANGING TENTS](#) (2011) Kaaikrant - Burning Ice Festival, radical_hope
[NO-NO, catalogue](#) (2011) Zachęta Gallery Warsaw
[Sitting With The Body 24/7](#) (2015), Kaaitheater & radical_hope
[UnSettled Residency](#) (2018), TAZ, KAAP & radical_hope
[...Through Practices](#) (2019), KASK, Vooruit & radical_hope

MILESTONES 2000 - 2021

From radical_hope (2010 - today) to radical_house (2020 - today)

In 2010 radical_hope acted as the title for the research-project of performance artist Heike Langsdorf at a.pass. Meanwhile it developed into a working ethics: with a dialogical approach to artistic research and collaboration, radical hope is creating and carrying frameworks for research/es and co-creation/s.

Since 2020 radical_hope has a physical space in Brussels, *radical_house*:

While presenting a long term research project in itself — exploring notions of ownership, privacy, and privilege — people can join the investigation by temporarily cohabit with the house's permanent users in order to work, rest, or find shelter.

>>> www.open-frames.net/radical_hope

Sitting With The Body

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 bodily work. In February 2015 the choreography *sitting with the body 24/7* was premiering during the Burning Ice Festival at the Kaaaitheatre 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.

Since then *sitting with the body* was adapted to smaller-scale interventions and workshop formats. It also serves as a practice to initiate, host and maintain the relational works and spaces radical_hope is co-creating. As such it became a sort of 'cantus firmus' of Langsdorf's working ethic which demands the capacity to approach whatever context not through the will for action but the search for dialogue. The latter demands the activity/passivity of listening and receiving.

>>> http://www.open-frames.net/OTCOE/SITTING_WITH_THE_BODY_2013_/7

OTCOE - works for passers-by (2013/14)

This artistic 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

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, *Epilogue*, 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 Ingvarlsen, Ula Sickle 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 happening FROGS-FUNERAL www.open-frames.net, an archive for performance based work, addressed to the public with the invitation to publish personal work was launched.

>>> <http://www.open-frames.net>