

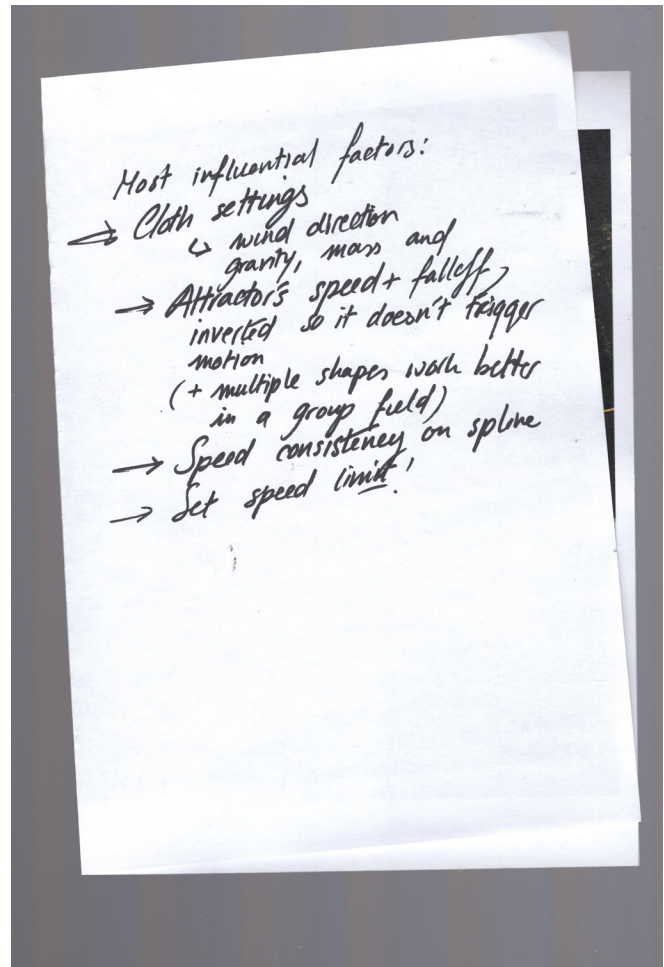
TEXT ON PRACTICE

During my time at the Lens Based Media course I began several projects from which one prominent work emerged, which is my short animated film: 'a nightpiece for those who feel or felt like they were falling'. The work shows three iterations of the same fall of an undefined object (that moves like a cloth, or a piece of paper), and each iteration differs from the last in its pace and sound. It is shot on a stairwell and the object falls into the void underneath. There is a room at the top of the stairs with its door ajar, from which come the sounds of footsteps, kitchen-rumblings and the playing of a piano; revealing a human presence that we don't get to see.



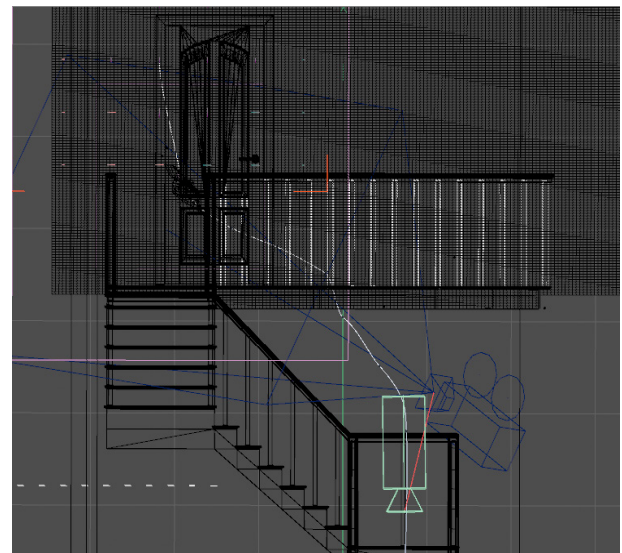
I start by slowly and persistently building the room in the 3d software. In this stage, to keep that door open and to position the light so that it'll cast a shadow on the wall, are deliberate choices that serve as harbingers of the narrative that is about to unfold. In that way I am constantly taking the future into account, to gauge what might happen.

I carefully write down all the settings that regard the falling motion, and again when I change something, to accumulate information that will help me achieve the movement that I want. I don't like to watch tutorials or to learn something beforehand to execute it later, but rather, to figure it out by seeing what's happening on the screen in the moment. These notes don't make a lot of sense anymore after the animation process has ended.



The repetitive structure of this specific work is something that partly originated out of practical reasons: with the limited time frame in mind, it was faster to just alter existing settings and render it again. It fascinates me that the efficient choices I have to make in order to work with the restrictions of the software, eventually become artistic choices that shape how the final version of the film looks and feels.

It reminds me of how people are shaped by their surroundings too, that we can't always control: particularly our childhood and the houses we grew up in.



Last year, I had an exhibition and the curator wrote something about my work. We corresponded over email and from these emails he extracted information from which he wrote a short text. For some reason I find it confronting to see someone else's interpretation of my work in text, not good nor bad, more: Oh, I guess that's what I make then. Writing this Text on Practice, I thought I'd revisit the text and found parts of it still resonated with me:

“By approaching Langeveld's work from the concept of loneliness as an existential problem, it reveals how a person is a “castaway”. A castaway into existence. One can be very happy with one's life and super enjoy it, but it also remains something that happens to you and that was fundamentally not your own choice. (...) This also makes the link to horror aesthetics clear: it is about that body, which is constantly in danger of being destroyed in all possible and yet unimaginable ways. The finite, and therefore: fragile nature of one's own body is always anticipated from a certain age forward: suspense. Langeveld wants the positive counter-movement, an affirmation of existence, to light up amidst the darkness of fear. (...) The rhythmic patterns in Langeveld's work bring order to the chaotic darkness of the anxiety she addresses.”

At the same time I was reading *The Body Keeps the Score*, which is a renowned book on trauma and focuses on childhood trauma. I couldn't help but draw parallels with the way the writer describes some of the ways trauma can be treated, and the way I see my work. I was glad to, honestly. There is a chapter about how a recurring yoga practice can be effective in teaching the body that certain poses may be challenging, even uncomfortable, but there's always the option to 1) breathe through it or 2) get out of the position. Anyway, the combination of the words that grabbed my attention were: “*it [a specific sequence of positions] creates a rhythm between tension and relaxation*”.

Throughout my practice I've been interested in using the medium of film as a way to create rhythm that can provide a meditative state that the spectator can relish in (*relaxation*), while at the same time feeling a bit uncanny (*tension*).

In a spatial context that resulted in a lamp being synchronized with the sound of my breath. With every inhale, the light would gradually turn on, with every exhale, it would slowly dim. The room would be completely dark in between the inhale and the exhale (aside from any light coming from the video projections), so that you would have to time your steps according to this pattern in order not to fall.

In a cinematic context this approach is different, I think.

Or to draw the parallel to ‘the nightpiece’: whenever the F-sharp note is audible, a white void fills the screen (allowing for the screen where the video is played on to become an object), followed by the sound of an explosion, but then the white is turning into a shape by the camera's retraction, and we return to the first position.

Only in the last iteration is there the relief: it wasn't an explosion, it was only the door falling shut, but we couldn't know that because we were following the falling paper.

how does it relate to my previous work

talk about future plans, piano

round off with piano quote bernstein